Metalsmith

Spring 85 Volume Five Number Two $6.00

Special Issue on Canada
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Metalsmith's Guide to Toronto
Metalsmith Summer Programs
Contemporary Canadian Jewellery

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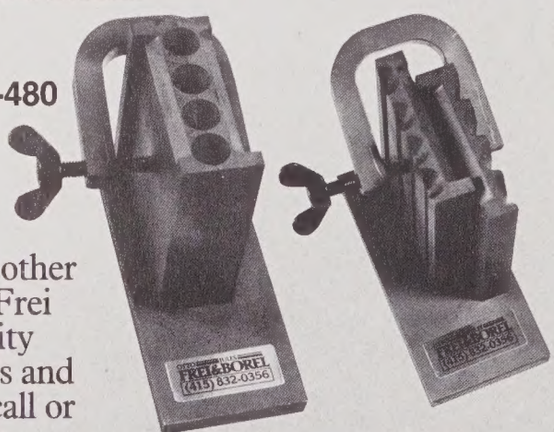

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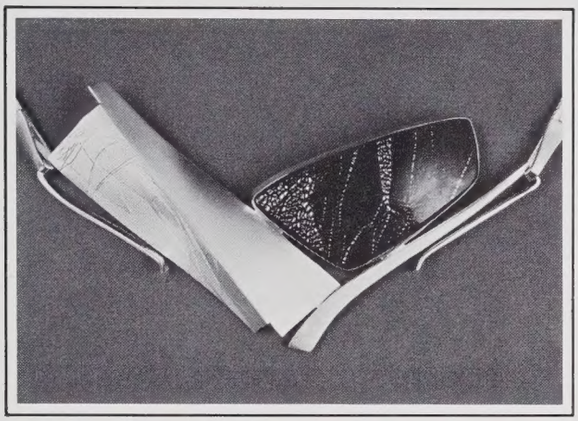

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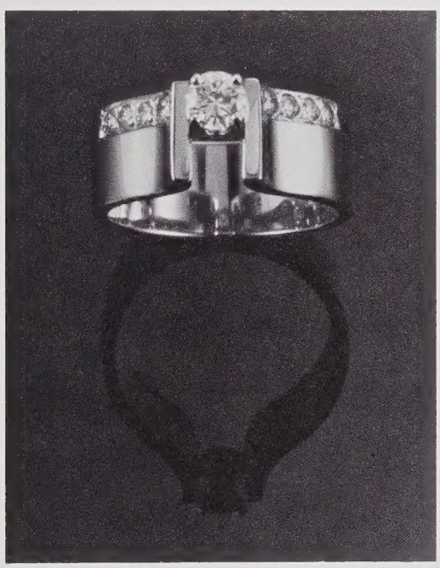

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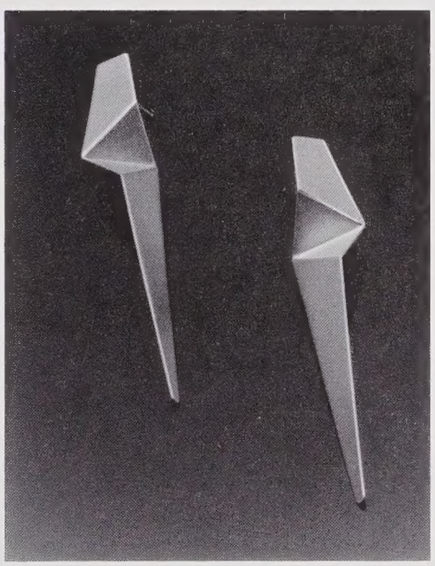

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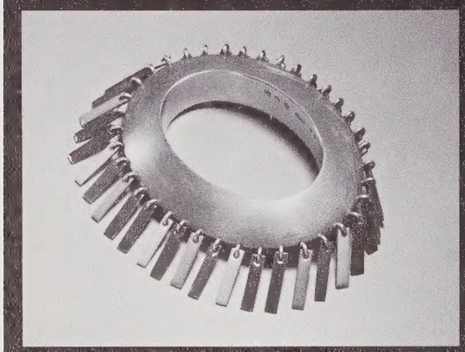

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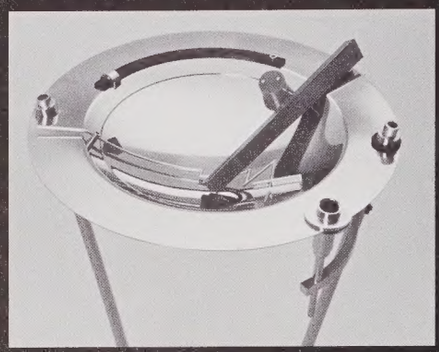

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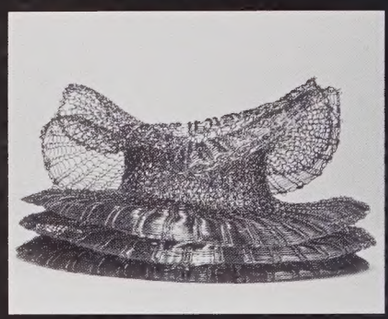

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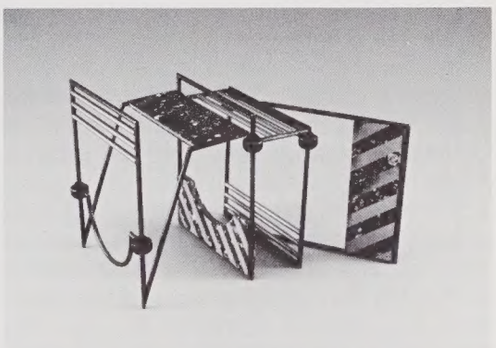

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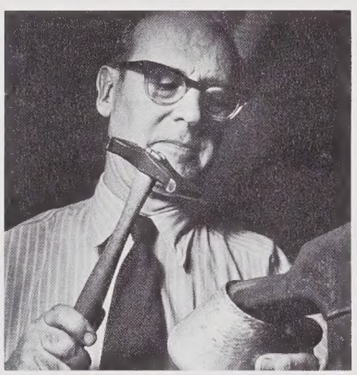

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Cover: Left column, top to bottom: Kai Chan, *Red Cloud*; Louis Tortell, *Brooch*; Martha Glenny, *Compositions & Conventions #2*. Right column, top to bottom: Pamela Ritchie, *Belt for ex: Celebration '84*, Kai Chan; James Evans, *13 Reasons* stick pins. Story begins on page 16.

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Editorial

With the upcoming Society of North American Goldsmiths' conference in Toronto this June, this issue of Metalsmith is dedicated to our Canadian brothers and sisters. This Canadian orientation manifests itself in several articles and a guide to Toronto, which I hope you enjoy. This also provides us with the opportunity to remind all about our name, the Society of *North American* Goldsmiths, since we frequently overlook the rest of North America. Although it has always been the intent of *Metalsmith* to cover all metalsmithing activities in both countries, all too often Canadian artists, events and activities have gone unpublicized.

The Toronto conference should help us refocus on our North American neighbors, who have been hard at work for several years planning a variety of educational programs, panels, workshops and events to interest everyone. We hope that you, as a member, will take advantage of this rich opportunity. See you in Toronto!

While we are in the process of clarifying misconceptions about the Society, we should also clarify errors about membership status. Many subscribers to *Metalsmith* assume that they are members of SNAG when, indeed, they are not—you are not a member if you do not receive the newsletter as well as the magazine. If you are interested in organizational news (such as our board meetings, where we set goals for SNAG and plan future directions; metalsmithing job openings; exhibition opportunities; and so on), then I highly recommend you write the main office and upgrade your subscriber status to one of a member (Bob Mitchell, SNAG, 6707 N. Santa Monica Blvd., Milwaukee, WI 53217). You can also take advantage of reduced conference fees as a member, in addition to supporting a fine organization. Remember, we are still largely a dedicated system of volunteers who work to promote your field and we are always open to your ideas and suggestions. Let us hear from you.

—MB

Letters To The Editor

Dear Editor:

I was troubled by the derogatory nature of Mark Baldridge's editorial in the Fall 84 *Metalsmith*. I question the temperament of his statements, I question his bitter, denigrating method of analyzing American culture and I question his irrational approach to conclusion.

Is it necessary for *Metalsmith* to invalidate, in a demeaning manner, American social customs in order to promote its own perspective? Is it necessary to characterize our culture as weird in the interest of communicating with the customer? Is it necessary for *Metalsmith* to take a posture of reactive bitterness based upon box office receipts? I think not.

Rather, I propose that *Metalsmith* formulate a stance of positive action rather than negative reaction, a position of strength rather than subordination.

—Gary Griffin
Head of Metalsmithing
Cranbrook Academy of Art

Dear Editor:

The Program in Artisanry is seeking a new home. The administration of Boston University, which created and has supported this autonymous school since 1975 has decided it no longer wants to support what has become "One of the finest programs in the country." (*The New York Times*, June 1984)

It is not a question of quality, it is a question of priorities. Even the President of the University has publicly praised the excellence of the work and teaching in the school. Seven of its eight faculty have received National Endowment for the Arts grants. All have strong national reputations. Many of the recent graduates have also received NEA, Mass Arts Council Grants and participated in prestigious shows. The school, the faculty and the students have received praise in *American Craft, Metalsmith, Esquire, The New York Times, Metropolis, Boston Magazine, Craft International, Fine Woodworking* and others. The Jewelry and Metalsmithing Department, run by J. Fred Woell and Jamie Bennett, has excelled both in awards and in attracting high-quality students. Its enrollment is above capacity, with nearly 21 majors and nine graduate students. One student won first place in flatware two consecutive years in the National Sterling Competition. Last year, of the 50 students accepted in that show, seven were from Boston University. I could go on, but the point is that this is an excellent and thriving department.

But there are problems: While graduate enrollment is up dramatically in the past two years, undergraduate enrollment as a whole is down about 20%. We all know about the national trends, the declining student market, fewer students selecting to go into the arts because of better economic possibilities elsewhere, the increasing cost of college (the tuition at Boston University is $9000/year), the conservative swing of the country, etc. While the PIA in the past three years has nearly reached a direct expense break-even point and its fund raising is up nearly 10-fold, it has no endowment with which to cover its losses, and the University has decided it can no longer afford this excellent school.

It is a matter of choice and values. The cultural contribution of a school committed to fine crafts is not valuable enough to balance the ledger sheets. We are and have been fighting this mentality for years. We will continue to exert political pressure by bringing national attention to this situation, which impacts the entire field of the arts. Also, we are searching for a new institutional affiliation and an endowment of two to three million dollars. President Silber is even offering to give the school's equipment to a sponsoring institution. Yes, it's going to be difficult, but we are a community of artists (and that includes you too) committed to the firm belief that art has an important role to play in creating the future. As a national leader in the field, we are compelled by a sense of responsibility to you and to society to continue to work and provide a place where other artists can gain an education.

Specifically, you can help by writing strong, positive letters of support to the individuals listed below:

Dr. John Silber, President
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(continued on page 54)

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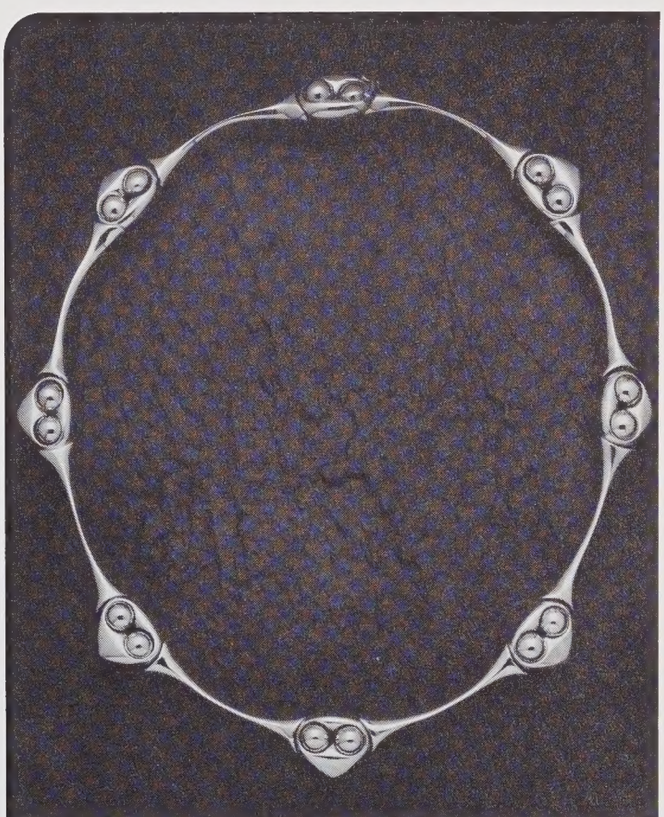

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Vada Clark Beetler 1929–1984

Vada Clark Beetler, designer craftsman in metal, passed away December 7, 1984. A native of Columbus, Ohio, Vada Beetler received her BFA at Ohio State University, did studio work in Denmark, studied metallurgy and electroplating at Battelle Memorial Institute and metallography at Ohio State University. She taught jewelry and metalwork at OSU, Ohio Wesleyan University and at the Cultural Arts Center in Columbus from 1963 to 1984. Her professional activities took her from Peru to Oxford, England to Egypt. She conducted workshops for the World Crafts Council, Ohio Artists Blacksmiths Association, lectured to American Society of Metals in Columbus and did research at the Smithsonian Institute and Oxford. She has exhibited in 42 group competitive shows receiving 20 awards and 23 invitational and one man exhibitions throughout the United States and Hawaii. She has written technical articles for professional periodicals and has her work represented in numerous books. She was a member of Ohio Designer Craftsman, the Society of North American Goldsmiths, American and World Crafts Council, American Society of Metals, and the Columbus Rock and Mineral Society.

Vada at work

When walking into the house, one knew that Vada was at work. The stereo was off, yet the air was musical. If the anvil was not ringing, the saw was singing. Somewhere metal chimed in unison with the hand of its master. There was a beauty in watching that is as unexplainable as it is unforgettable. Metal was formed in such a loving fashion that peace, harmony and unity existed between it and the master. Metal gave her everything it had.

There was trouble when it didn't. Frustration! Disappointment! The metal did not love her. Only a scholarly approach could calm her. The material was never the problem. Understanding, or perhaps the creator was suspect. If the metal was not going to sit up and sing; she searched for "why." Like at Scotland Yard, the hunt went on until the answer was found. Eventually the metal sang—no matter what its composition. Questions did not cease until her goal was attained.

Studies were undertaken concerning any material selected for possible inclusion in a piece of jewelry. Only fully understanding the temperament of the material would allow her to achieve the perfection she expected of herself. With a mind like a sponge, she questioned unceasingly until all pertinent data was known. Then came technique to make her master of the trade. For a process or technique, the world was scoured. Now that the metal sang, she wanted to try a different tune. Process, procedure and technique were not fully understood or developed until they could be taught. Even this was not always sufficient. If someone else did it, she had to add this knowledge to her repertoire.

Fascinated by the works of the ancients, she studied to try and learn their processes. Heart and soul searched for answers. Good minds were questioned hard. Museums, books, researchers, professors and metallurgists were consulted. Ever so slowly ancient processes were brought back to light and taught. She felt the ancients had a feeling and understanding for the materials they worked with that today is lost.

Beauty was coveted in any form. There was a touch and understanding that surely the ancients and greats possessed. Tools had to feel right; hammers and anvils had to sound right. When better sounds were heard, she coveted their maker. For her, metal moved in such a fashion that it wanted to be there, it flowed to its new shape and dimensions.

I remember once, when we tried to define what she was, for all her scholarly brilliance and masterful craftsmanship, we couldn't come up with a simple definition. Products of her hands won awards. Many of her works are published, classified as art by the critics. There have been lectures to blacksmiths, silversmiths, goldsmiths and metallurgists. Teaching provided her livelihood. Her knowledge of lapidary was phenomenal. She could critique a professional photographer. To each of these groups, she was one of them.

She was a "Vada."

—Bill Kline

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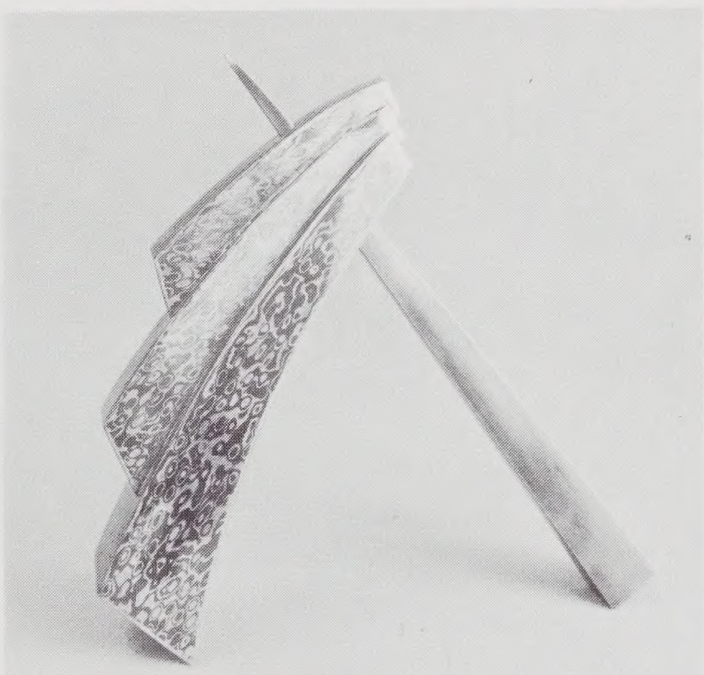

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A METALSMITH'S GUIDE TO TORONTO

by Anne Barros

In the Ojibway language, Toronto means "meeting place." At this site on the northern shore of Lake Ontario 18th-century French and English traders met native Indians to barter for fur pelts. Today Toronto is a city of over two million people and the center of English Canadian commerce, industry and culture. Its Anglo-Saxon grid of clean streets and parks is superimposed on a marvelous range of flourishing ethnic communities, for Canada is proud to be a mosaic of cultures rather than a melting pot. Although much of the world associates Canada with cold, hockey and vast stretches of wilderness, visitors to Toronto delight in finding it to be both a very civil, and a civilized, city.

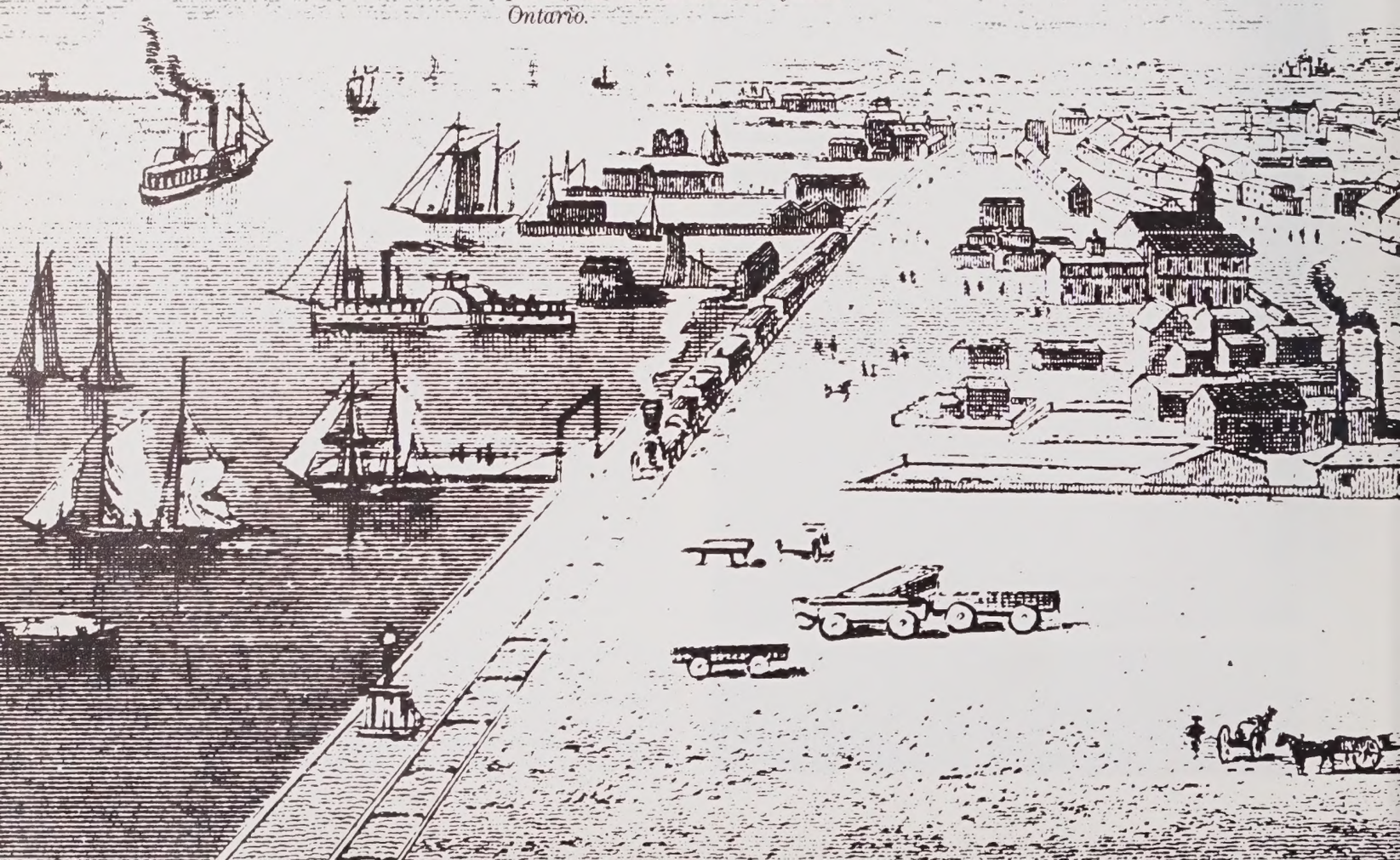
For the metalsmith, Toronto offers its first-rate Royal Ontario Museum, the Art Gallery of Ontario and a host of other galleries specializing in everything from Inuit art to holography, with a suprising abundance of Henry Moore sculpture. Victorian neighborhoods are rich in stained glass and wrought iron, and the new Royal Bank building boasts over a quarter of a million dollars' worth of gold in its reflective glass. While the news media and language make Americans feel at home in Toronto, one is quietly reminded that Canada is a foreign country where "jewelry" is usually spelled "jewellery", "check" becomes "cheque" and the Precious Metals Marking Act requires that silver and gold stamped with quality marks also carry the maker's trademark previously registered in Ottawa.

Lastly, Toronto is home to an energetic Metal Arts Guild that welcomes guests from out of town to its meetings and events. For further information contact: The Metal Arts Guild, 529 Richey Crescent, Mississauga, Ontario L5C 1N5. Sometimes the best part of travel is not only the visual and intellectual stimulation of museums and galleries but the opportunity to meet people in diverse places, like the north shore of Lake Ontario.

MUSEUMS

THE ROYAL ONTARIO MUSEUM, 100 Queen's Park, tel. 978-3692. Open 10–6 daily, 10–8 Thursday, Friday. The museum is undergoing renovations and its important collections of gems, minerals and Chinese bronzes are not open. Some metalwork is scattered through other exhibits. There will be a special show of metal during the Society of North American Goldsmith's conference in June 1985.

ART GALLERY OF ONTARIO, 317 Dundas Street West, tel. 977-0414. Open 11–5:30 Tuesday to Sunday, 11–9 Wednesday, Thursday. The AGO houses the world's largest public collection of works by Henry Moore. A delightful Calder mobile hangs in a second floor stairwell. The Jewellery Shop offers a cross section of the work of Canadian jewellers.



SIGMUND SAMUEL CANADIANA BUILDING, 14 Queen's Park Crescent West, tel: 978-3711. Open 10–5 Monday to Saturday, 1–5 Sunday. Contains an important early Canadian silver collection.

MUSEUM OF HISTORY OF MEDICINE, Academy of Medicine, 288 Bloor Street West, tel: 922-0564. Open 9:30–4 Monday to Friday. Houses a fascinating array of infant feeding objects, many of which are in silver.

CRAFT SHOPS AND GALLERIES

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ONTARIO CRAFTS COUNCIL RESOURCE CENTER, 346 Dundas Street West, tel: 977-3351. Open 12–5 Tuesday to Friday. This second-floor resource center contains a reference library and portfolios of Ontario craftsmen.

THE GUILD SHOP, 140 Cumberland Street, tel: 921-1721. The mixed-media retail outlet that supports the Ontario Crafts Council.

PRIME CANADIAN CRAFTS, 229 Queen Street West, tel: 593-5750. An excellent collection, strong in ceramics and encouraging to its jewellers.

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PEPE AND MAUREEN, Village by the Grange, 71 McCaul Street, tel: 979-3141. Two Toronto jewellers who work particularly in silver and lapis lazuli.

DESIGN DEPARTMENT STORE, Village by the Grange, 71 McCaul Street, tel: 979-3288. Sponsored by the Ontario College of Art to sell student and faculty work.

HARBOURFRONT, 235 Queen's Quay West, tel: 364-5665. A complex of craft studios, including metal, gallery spaces and a retail shop.

MERTON GALLERY, 68 Merton Street, tel: 481-1986. Always some jewellery on exhibit and sometimes metal sculpture.

WINDSONG GALLERIES, 6700 Mississauga Road, Mississauga, Ontario, tel: 821-4747. An extremely large gallery in a suburban corporate office building.

JEWELLERY STORES

The Yorkville area has many fine shops and art galleries and perhaps the best grouping of jewellery stores.

SECRETT JEWEL SALON, 14 Avenue Road, tel: 967-7500. An established store that cares about its unique window displays.

BENI SUNG, Creeds, 45 Bloor Street West, tel: 923-2500. A Toronto jewellery designer with his own boutique in an elegant store.

HARHAY AND MCKAY JEWELLERS, 500 Bloor Street West, tel: 928-0180. A good selection of contemporary Canadian art jewellery.

PETER CULLMAN, INC., 99 Yorkville Avenue, tel: 964-2196. A most personable craftsman and an excellent goldsmith.

SOMMER JEWELS INC., 45 Avenue Road, tel: 960-2458. Mainly estate jewels in a sophisticated decor.

Opposite page: Centre Island Park in the lagoons of the Toronto harbour. **Left:** Cinesphere at Ontario Place. Photos: courtesy Metro Toronto Convention and Visitors Association. **Above:** CN Tower. Photo: Jennifer Place. **Background:** Artist's rendering of Toronto, c. 1900

Top: The Art Gallery of Ontario. **Center:** Henry Moore's *Large Two Forms*, 1966 and 1969, outside The Art Gallery of Ontario. Photo: courtesy The Art Gallery of Ontario. **Above:** Toronto City Hall's twin towers viewed through the Astrolabe.

AMARYLLIS JEWELLERY LTD., 104 Scollard Street, tel: 960-3207. Mostly one-of-a-kind pieces in precious metals and some exotic materials.

GEORG JENSEN (CANADA) LTD., 95A Bloor Street West, tel: 924-7707. The Danish silversmiths.

LOUIS WINE LTD., 848A Yonge Street, tel: 929-9333. Antique jewellery and silver, especially Irish and English.

SUPPLIERS

The jewellery trade has traditionally centered around Dundas Square and many small manufacturers and suppliers still dot the area.

H&W PERRIN CO., LTD., 277 Victoria Street, tel: 977-5303. Tools, findings and watchmaking supplies.

LACY & CO., LTD., 211 Yonge Street, tel: 368-3451. Tools.

BURCO SALES & SERVICE, 12 Shuter Street, tel: 862-1655. Tools.

TRANSCONTINENTAL TOOL CO., 21 Dundas Square, tel: 363-2940.

MANEK GEMS, 27 Queen Street East, tel: 362-2028.

LOUIS FRANKIAN, 229 Yonge Street, tel: 363-2116. Diamonds and pearls.

JOHNSON MATTHEY LTD., 21 Dundas Square, tel: 368-4653. Refiners.

IMPERIAL SMELTING, 215 Victoria Street, tel: 475-9566. Refiners.

SOLWAY METAL SALES, 26 Ernest Avenue, tel: 531-1131. Great scrap metal.

PECKOVER'S LTD., Langstaff and Keele Avenue, Concord, tel: 669-9444. Brass, copper, and aluminum.

DELTA ENGRAVERS LTD., 2612 St. Clair Avenue West, tel: 767-8791. Steel stamps.

BIRK AND WALLACE, 5135 Creekbank Road, Mississauga, tel: 624-5135. Plating and repairs.

SCHOOLS

Unfortunately, metalsmithing programs are being closed with alarming rapidity in the Toronto area. If you wish to visit a school, please phone in advance for an appointment.

GEORGE BROWN COLLEGE, Casa Loma Campus, 160 Kendall Avenue, tel: 967-1212. Christel Klocke, Jewellery Department.

SHERIDAN COLLEGE SCHOOL OF CRAFT AND DESIGN, 1460 South Sheridan Way, Mississauga, tel: 274-3685. William Ottemiller, Metal Studio. (Department closes June 1986).

ONTARIO COLLEGE OF ART, 100 McCaul Street, tel: 977-5311. Beth Alber, Metal Studio.

METAL VIEWS

WROUGHT IRON—the ornate cow gates in front of Osgoode Hall, corner of Queen Street West and University Avenue. They allow people to pass through, but keep the cows out in the meadows that once surrounded the hall.

STEEL—from the top of the CN Tower, see the pattern of steel railroad tracks that run under the world's tallest free-standing structure.

BRONZE—at Ed's Warehouse, 270 King Street West, dine amidst antique bronze sculptures and Victorian memorabilia.

BRASS—in the lobby of Canada Permanent, 320 Bay Street, see the fine Art Deco cast brass decoration.

ALUMINUM—in the Cinesphere at Ontario Place, see a movie on a six-story-high screen in the triodetic dome structure of aluminum tubing and baked enamel.

Anne Barros is a Toronto silversmith.

1. Secrett Jewel Salon
2. Planetarium
3. Galleries & Shops
4. Harhay & McKay Jewelry
5. Georg Jensen
6. Beni Sung at Creeds
7. University of Toronto **Snag Conference Site**
8. Queens Park
9. Sigmund Samuel Canadian Collection
10. Toronto General Hospital
11. Letki Designs
12. Craft Gallery & Resource Center
13. Chinatown
14. Art Gallery & Grange
15. Ontario College of Art
16. Prime Canadian Crafts
17. Toronto City Hall
18. Osgoode Hall
19. Olo City Hall
20. Eatons
21. Simpsons

STACEY STERLING

MASTER METALSMITH HAROLD STACEY

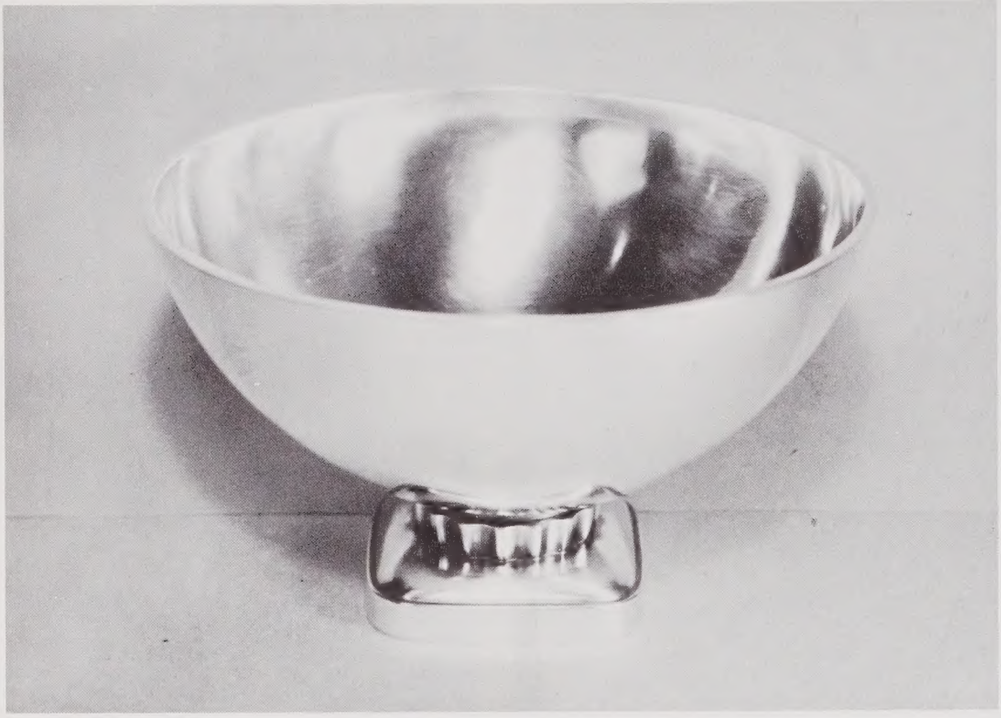
by Robert Stacey

Growing up in the house of a silversmith is an unusual experience, the more so if the place where one spends one childhood is a typical North American suburb, vintage early 50s, where one's friends' fathers drive to normal nine-to-five jobs in offices and factories and their mothers are content to be housewives. The very reverse of the parental roles—father staying home to work, mother, a teacher, going out—was enough to set our family apart.

But it was more what my father actually *did* that made us unusual not only in our neighbours' eyes but in our own. We—my sister and I, and our long-suffering mother—were marked by the nature of his vocation as permanently and unmistakeably as the burnished, glittering objects that emerged, one or two a year, from this domestic Fafnir's cave, their bases bearing the incisive impress of that tiny national mark for sterling silver, the heraldic British lion's head in a capital C, bestraddled by the registered trademark "STACEY STERLING." It was a badge of possession no less than a guarantee of quality of materials and workmanship: by definition, those gleaming treasures—and that much-needed tableware—on which it appeared could never belong to the likes of *us*. The old story, as my mother was given to sighing, of the cobbler's children. . . .

The difference—the strangeness—that set us apart, at least in my boyish imagination, was announced and punctuated by the daylong (and sometimes nightlong) din that arose from our incredibly cluttered basement, which my father had converted into a workshop in contravention of the residential zoning laws. When I try to picture what it was like, I listen rather than look for the signs that identifed the arcane calling of the

4 *Great Salt*, made for Somerville House, University of Western Ontario, 1957, sterling silver



2 (left) *Raised Bowl*, purchased by the U.S. State department, c. 1950, sterling. Photo: Peter Croydon. **5** *George Steel Trophy*, made for Metal Arts Guild, Toronto, c. 1957–58, sterling silver with wooden base; sodalite sphere cut and polished by George Steel. **Opposite page:** Harold Stacey in his studio, c. 1947. Photo: Orval Allen

hammerer below, whacking monotonously away at the paraboloid bowl being raised out of malleable flatness of the rounded stake. *Bangbang–BANG, bangbang–BANG!*—a rarely varying tattoo that penetrated the first and second storeys, filled the walls with steady metallic ringing, echoed in sleep long after the barrage had ceased in the small hours of the morning.

This is not a lament for Harold Stacey, but rather a celebration. His death in March, 1979 deprived Canada of one of her ablest and most dedicated artists in metal. His reputation, firmly established among older members of his profession, would be greater were it not for his aversion to hype and the traditional indifference to the applied arts that is endemic throughout North America. The versatility of his gift enabled him to work in a wide variety of metals—notably silver, gold, copper, brass, bronze and pewter—as well as for a remarkable range of clients. This factor ensured that his pieces, however little he may have realized from them in terms of renown or remuneration, fulfilled their promise of enduring utility—something the fabrications of only a handful of his colleagues could be said to possess.

Stacey's specialties can be grouped into four major categories: domestic (flatware, holloware); ecclesiastical (everything from chalices to processional crosses, tabernacles to sanctuary lamps); jewellery and accessories (with and without stone settings, semi-precious minerals being his preference); architectural constructions; and miscellaneous (trophies, ceremonial maces and the like). Whatever the material and whatever the application, Stacey tackled his task with a single-minded perfectionism that was sometimes frightening. The more obdurate the material, the grimmer his determination to bend it to his will—without, however, doing violence to the intrinsic nature of either the agent or the object. The result, when inspiration accompanied technical mastery, was a statement of the essence of the substance itself, the message of form expressed in the medium of metal. Silver above all he loved, gold second; these two alone were paired with his surname of his final-touch stamps.

The grateful testimony of Stacey's many students attests to another ability to which not all crafts professionals can boast: the skills of a sympathetic, patient, but demanding teacher—one who, incidentally but revealingly, hated teaching and did so only out of economic necessity. Once committed to a task, however uncongenial it might have been to his spirit, he carried it through with scrupulous integrity.

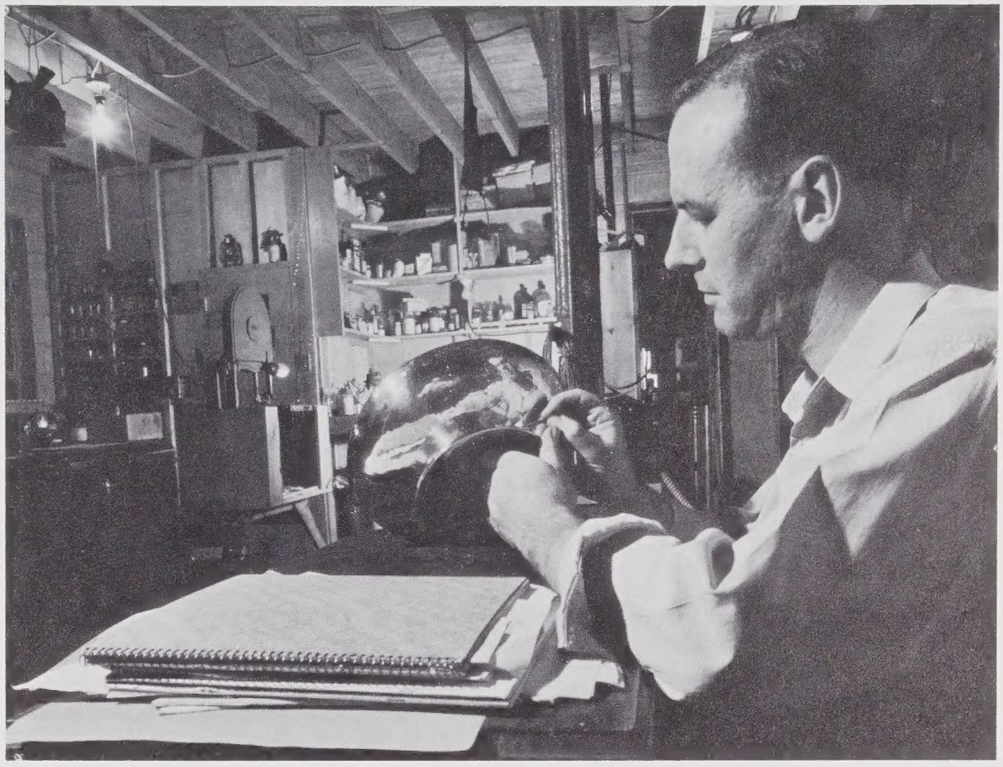
The son of a laboratory chemist from South London and a former school teacher and newspaper reporter of Irish extraction from the Eastern Townships of Quebec, Harold Stacey was born in Montreal in 1911. He grew up there and in the city of Sherbrooke before moving with his family to Toronto, where he was to spend most of his working life.

To the question of how he first got involved in silversmithing, Stacey replied that he had always liked working—not with his hands, or with implements, so much as with *materials*. Initially he experimented with wood, which he found too unstable for his purposes, so he switched to metals. As he told a journalist in 1968, "Wood has a tendency to swell or shrink according to the weather. You know metal won't change." He liked the precision of metal, and in manipulating it he experienced what he called "the joy of construction and of changing shapes."

His first encounter with the tools associated with his métier occurred in his mechanical training classes in Montreal. Then the Depression—Stacey was the eldest of five children—forced him, like so many of his generation, to leave school and seek work to support his family. One of his first jobs was in a picture-framing shop in Toronto. From 1929 to 1932 he worked for IBM servicing their equipment. This involved fine adjustment and assembly, and proved helpful in developing his dexterity and accuracy of judgment. His formal introduction to his future craft took place at Toronto's Central Technical School, where his industrial arts instructor, Frank Izon, started him on metalwork.

By this time his hobbies included the making of bracelets, ashtrays and trinkets. The Canadian Handicraft Guild's new shop at the prestigious Eaton College Street store provided him with an outlet—as it did for silversmiths Andrew Fussell and Douglas Boyd, and sculptor E.B. Cox. Stacey decided to go into silverwork full time in 1932 because he did not want to make, as he put it, "eighteen cents an hour working for someone else" when he could make "fifteen cents an hour" working for himself. He chose to concentrate on affordable, nonprecious, nonferreous metals such as pewter, brass and copper. Silver then cost around 50 cents (Canadian) an ounce; then as now, gold was prohibitively expensive.

The first great influence on Stacey's stylistic development was the Swedish metalsmith Rudolph Renzius, who set up a studio and workshop in Toronto's Gerrard Street "Village" in the early 30s. His specialty was pewter work, "Britannia metal," then being popular as well as cheap. In 1932–33 Renzius taught night classes at Northern Vocational School (now Northern Secondary), and during 1934–35 at Central Tech. Stacey described his own early abilities as the products of "instinct"—a natural acumen or expertise involving imagination as well as technical aptitude. Renzius helped to turn the autodidact into a professional. After



"Rudy" stopped teaching in 1935, Stacey took over his evening classes at Northern and Central until 1940.

In 1936 he met another mentor who was to confirm the direction of his career: Douglas M. Duncan (1902–1968), the independently wealthy connoisseur and bookbinder who founded the Picture Loan Society, the first such facility to be established in Canada. Stacey happened to be putting on a jewellery-making demonstration at Eaton Auditorium, in the College Street store; Duncan came up to his workbench, asked him a few questions and finally offered him a studio in his "hovel" at the corner of Toronto's St. Mary's and Yonge Streets. Later Duncan and his artist-tenants moved into the top floor of the building on the southeastern corner of Yonge and Charles, where the Picture Loan Gallery was opened and where Alan Jarvis (later director of the National Gallery of Canada) had a sculpture studio. David Milne, arguably Canada's greatest painter, had a workroom just down the hall.

Heady as such a creative milieu must have been for a young and unsophisticated novitiate in the arts, Stacey, never a "joiner," felt estranged from the rather self-consciously bohemian cultural community that swirled so busily about him. Nevertheless, he remained deeply grateful to Duncan for his support and encouragement, without which he might never have been able to concentrate on perfecting his exacting craft.

Stacey stayed at the Picture Loan building for six years. In 1940 he was hired by the electronic development laboratory of Research Enterprises, Leaside, which produced top-secret radar equipment. He got the job by virtue of his skill in constructing intricate metal devices and forms; before long he was promoted to the position of supervisor of the radio engineering model shop, clocking 72-hour weeks. Although he put himself forward for overseas service, his application was turned down on the grounds that his skills were needed for the critical home-front war effort. In 1941 Stacey married Margaret Jefferys, daughter of the eminent Canadian historical illustrator and landscape painter C.W. Jefferys (1869–1951).

The war over, Stacey was invited to teach at the Ontario College of Art by Jefferys' old confrère F.H. Brigden, who was on the OCA's Board of Directors. There he remained as Instructor of Metalworking and Design Techniques until 1945. While still at OCA he had reopened his private studio for the production of custom-designed architectural and liturgical metalwork. By this time his main interest was in sterling, pewter having been withdrawn as a strategic metal during the war. There was plenty of work to be had, but, as he explained to the writer of a *Mayfair* (A Canadian "society" publication of the *Better Homes and Gardens* variety, no relation to the American skin-mag!) magazine article on him, published in May, 1951, he was forced to wind up his Toronto firm because he "despaired of ever being able to handle the business offered him." The two impediments that had beaten him were 1, "the records, forms and reports which governments now force the small businessman to keep," and 2, "his inability to offer his employees free medical care, pensions, baseball uniforms and the like."

These typical disadvantages of small proprietorship meant that he could not compete with larger industries for the services of skilled artisans. "It is significant in these times, Mr. Stacey believes," continued his interviewer, "that the joy of creating beautiful things no longer compensates for devoted efforts. Craftsmen, or what are called craftsmen (especially the younger generation), are interested in the greatest material security they can obtain in return for the least possible expenditure of time and atten-

tion." This, too, was to remain a sore point with Stacey throughout his teaching and working days.

The incident that prompted his decision to try his luck in the United States was the abrupt cancellation, in 1950, of a Department of External Affairs commission to design a flatware pattern for use in Canada's foreign embassies and consulates. His confidence in making the move had been bolstered by the invitation, in 1949, to study at the Rhode Island School of Design, where Baron Erik Fleming, Silversmith to the Swedish Royal Family, was conducting a summer workshop sponsored by Handy and Harman. Of the Baron's 15 students, Stacey was the lone Canadian.

The purpose of Fleming's course was to introduce to North America the old Swedish method of forming and raising silver bowls and vessels featuring pronounced edges. This procedure involved not only the adding of metal to build up the edge, but the use of thick silver sheets that are beaten to a degree of thinness except for the rim. "It gives an effect of great richness and quality," Stacey was quoted as saying. "Wonderful, though expensive." Exemplifying the Fleming method is a raised silver bowl by Stacey that was purchased by the U.S. State Department as part of a collecton of contemporary American silverware for circulation in Germany. It was included in the 1950 "Hand-Wrought Silver" exhibition organized for the Metropolitan Museum of Art in New York by Margret Craver, head of Handy and Harman's education department (figure 2).

Although Stacey was attracted by aspects of his Rhode Island experience, he was distressed by what he described as the "never-neverland unreality of small American colleges, which produce students whose main aim is to obtain a teaching post." Stacey the teacher-craftsman saw himself as "helping to train people to earn a little money out of what they are doing." The world of work, not academe, called to him. At the conclusion of one of the Handy and Harman workshops, held in Rochester, he turned down the offer of a teaching post there in favour of the position of supervisor of the silver design research model shop at the Steuben Crystal Divison of Corning Glassworks Ltd. in New York City. His task was to develop a line of high-quality flatware. However, eventually Steuben concluded that diversification into silverware would prove economically unfeasible. Stacey felt himself to be under unfair pressure to make a commercial success of an untried product when he had in fact been hired only as a consultant—one of the disadvantages, as he expressed it, of "research-sinecureship."

A positive aspect of his New York sojourn was the proximity of museums and galleries, which broadened his taste and introduced him to schools of design and craft of which he had been only dimly aware in Toronto. At Corning he also met a brilliant Swedish-born silversmith, Solve Holquist, whom he hired to assist him on the Steuben project, and with whom he was later to form a professional partnership in Toronto.

Once reestablished in Canada, Stacey went into metal product design and development on a freelance basis with several firms, including Massey-Harris Ltd. (now Massey-Ferguson), the farm-implement manufacturer. Such assignments brought him into daily contact with engineers and architects. Collaborating with these specialists provided him with a first-hand knowledge of structural and environmental problems, which were increasingly put to use as his commissions became larger in scale and involved outdoor as well as interior installation.

From 1956 to 1960 Stacey conducted Ontario Department of Education summer courses for teachers specializing in Industrial Arts, and until 1968 operated his own studios for design and production of metalwork for liturgical, architectural and ceremonial purposes. Solve Holquist joined him in the early 60s and collaborated with him on a number of important jobs, while producing his own line of fine sterling jewellery. Vickers Head, an English-born metal-craftsman, worked for Stacey until 1968.

In that year came Stacey's appointment to the position of Instructor of Metal Arts Furniture Accessories at Humber College, a multicampus community college in Metropolitan Toronto. He remained at Humber, eventually as head of Environmental Metal Arts and Continuing Education Coordinator of the Creative Arts Division (Hero Kielman, Chairman), until his retirement in 1975. In some ways these were disappointing years for the artist. His return to the educational field came at an unfortunate time. Publicly funded institutions laboured under the officially mandated delusions that native talent was by nature inferior to the imported variety. American, British and European teachers and administrators were favoured for top jobs as a matter of course. Once at Humber, Stacey found that creativity had to be subordinated to the ceaseless demands of administrative chores and paperwork. Great, then, was his delight whenever he encountered that increasingly rare phenomenon, a pupil who combined native creativity with a desire to persevere, a sense of discipline and a willingness to listen.

One complaint voiced by his charges was his reluctance to put himself forward, either in the demonstrating of his own methods or in talking about his own work. He rarely exhibited and further deprecated the kind of fancy showpieces that tended to be featured in the highly competitive annuals of crafts associations and college departments. This reticence stemmed partly from a feeling that too many so-called silversmiths had strayed from the high road of truth-to-medium and formal functionalism. Having survived the Depression, Stacey had little patience with dilettant colleagues who relied on grants, sinecures and artist-in-residenceships for their livelihoods. Far too many of the *professors* of fine crafts whom he encountered were content to teach and preach rather than practise in the real-world marketplace, and as a consequence were too preoccupied with theory and too little concerned with the practicalities of the business to be able to offer the neophyte either the fruits of experience or the working philosophy of "the art spirit."

A purist as well as a procrastinator (hence the numerous deadline crises), Stacey nevertheless warned against the precious isolationism of the handicrafts ivory tower. He understood the necessity of compromise and cooperation. "The craftsman," he argued, "must realize he can't work entirely by himself. He's got to be willing to work with people, architects, artist or other craftsmen."

Stylistically, Stacey was a product of the 1930s and 40s. One of his first international influences was *art moderne*, the term he preferred to *art déco*, which he viewed as a fashionable vulgarization of an elementally austere and practical mode. Later he was affected by the recently introduced "Scandinavian modern" approach, which for several decades set the tone in virtually all branches of the metal arts. His own mature esthetic emphasized clean, uncluttered lines and plain but highly burnished or planished surfaces.

Perhaps the most noteworthy illustration of this manner is the sterling silver coffee service commissioned in 1950 by Douglas Duncan, which appeared in the 100th anniversary exhibition of the Ontario College of Art, mounted at the Art Gallery of Ontario in 1976 (figure 3). As Jeanne Parkin observed in *Crafts Canada* (Dec. 1976–Jan. 1977 issue) of this "particularly outstanding piece": "Its simplicity and elegance—expressed through the artist's sensitivity to shape, form, proportion and surface—has made this an example of truly classic beauty which has withstood the test of time, and one that demonstrates the kind of standards which we are searching for in establishing a tradition fo design excellence in this country."

Just as his many religious and institutional commissions attest to the agnostic Stacey's description of himself as an "ecumenical craftsman," so his imaginative flexibility allowed him to accommodate his tastes and precepts to the requirements of the task at hand. Thus, if a more traditional approach were called for, he could come up with a design that would be appropriate to the occasion and the use of the object and yet express the salient characteristics of his style. Examples of this adaptability are the grace cup and great salt (figure 4) he designed and crafted in silver for the dining hall of the University of Western Ontario's Somerville House in 1957. In the words of Toronto *Globe and Mail* art critic Pearl McCarthy, "These are fine examples of Mr. Stacey's high standard. Since the ideas involved were traditional, he designed them with traditional feeling, though not as copies of any period pieces." His models were the salts and grace cups of the Stuart period, which he considered to be both the most

3 *Coffee Service*, 1950, sterling silver and wood. Collection: Mrs. Margaret Stacey, gift from the Douglas M. Duncan Collection. Photo: The Art Gallery of Ontario, Toronto

typical and interesting examples of 17th-century silverwork. The Royal Ontario Museum's Helen Ignatieff, in her *Canadian Antiques Collector* (May, 1971) article on Ontario silversmiths, remarked that Stacey, "in following this tradition"—i.e., that of the court *orfèvres* of the English Renaissance—"has made a notable modern form. The strength of the salt, the elegance of form and sophistication of design are worthy of the highest regard and recognition in the history of Canadian silvermaking."

It was not so much the frustrations of teaching as the dawning awareness that economic survival for the self-employed craftsman in Canada was a virtual impossibility that led Stacey to join four other interested individuals to form the Metal Arts Guild in 1946. Among the "purposes and objectives" of the Guild, as stated in its petition for letters patent, was the promotion and encouragement of "the cultural and commercial development of metal arts and crafts both ferreous and nonferreous." Of all the Guild's bold 12-point programme, perhaps only a handful of goals were actually achieved in Stacey's lifetime, but the establishment of the society was itself a significant step in the on-going struggle for recognition of the applied arts and crafts in Canada. Among Stacey's major secular pieces is the George Steel Trophy (1958), "Named in honor of George Steel whose interests in the artistic beauty of Canadian stones and metals gave pioneer impetus to the Metal Arts Guild" (figure 5).

As he became more heavily involved in teaching and his own work, Stacey withdrew from active participation in associations such as the Guild, the Ontario Crafts Foundation (of which he was a founding member and a director), and the Society of North American Goldsmiths (on whose board he sat). He did, however, freely dispense advice and counsel to those who sought it, if he deemed them sincere and willing to make sacrifices for their work.

Like many publicity-shy people of cynical bent, he complained at times of being overlooked, though had he been capable of self-promotion the acknowledgment (and the reasonable fees) would eventually have come his way. Too late to alter this old pattern was the receipt of the Canadian Crafts Council's special category of Honourary Membership, awarded for outstanding services to the crafts in Canada. Representing the art of silversmithing (as British Columbia's Bill Reid did goldsmithing), Stacey accepted this honour and its accompanying trophy in 1976, the year of the award's debut, and the 30th anniversary of the official certification of "STACEY STERLING."

One of the most cogent assessments of Stacey's place among contemporary Canadian—and, one would like think, North American—silversmiths appeared in the unsigned 1951 *Mayfair* magazine profile quoted above: "In describing Mr. Stacey as 'foremost creator,' [of 'individually designed household silver' in Canada] the writer of these lines is expressing a critical opinion. There is no Oscar to establish who's tops among the metalsmiths of Canada. In almost every city there's a leading jeweler who'll take your order for custom-made flatware or holloware. But Montreal-born Harold Stacey has put himself in the front rank by expressing his own concepts of beauty. He is dedicated to no school or period; he strains for no radical effects, no self-conscious modernism, no tortured originality. . . . With a true artist's individuality he has construed grace and beauty in his own terms, insisting always on forms appropriate to the purpose for which it is designed and made. When the whole story of the Stacey career is eventually told, it will be seen that his preeminence has extended well beyond the borders of Canada."

A premature prediction, no doubt, for 1951. But precious metal outlasts fashion, as does craftsmanship. The record is there for appraisal, though the whole story is still far from being told.

Note: This is a substantially revised version of an article on Harold Stacey published in *Canada Crafts*, Jan./Feb., 1980.

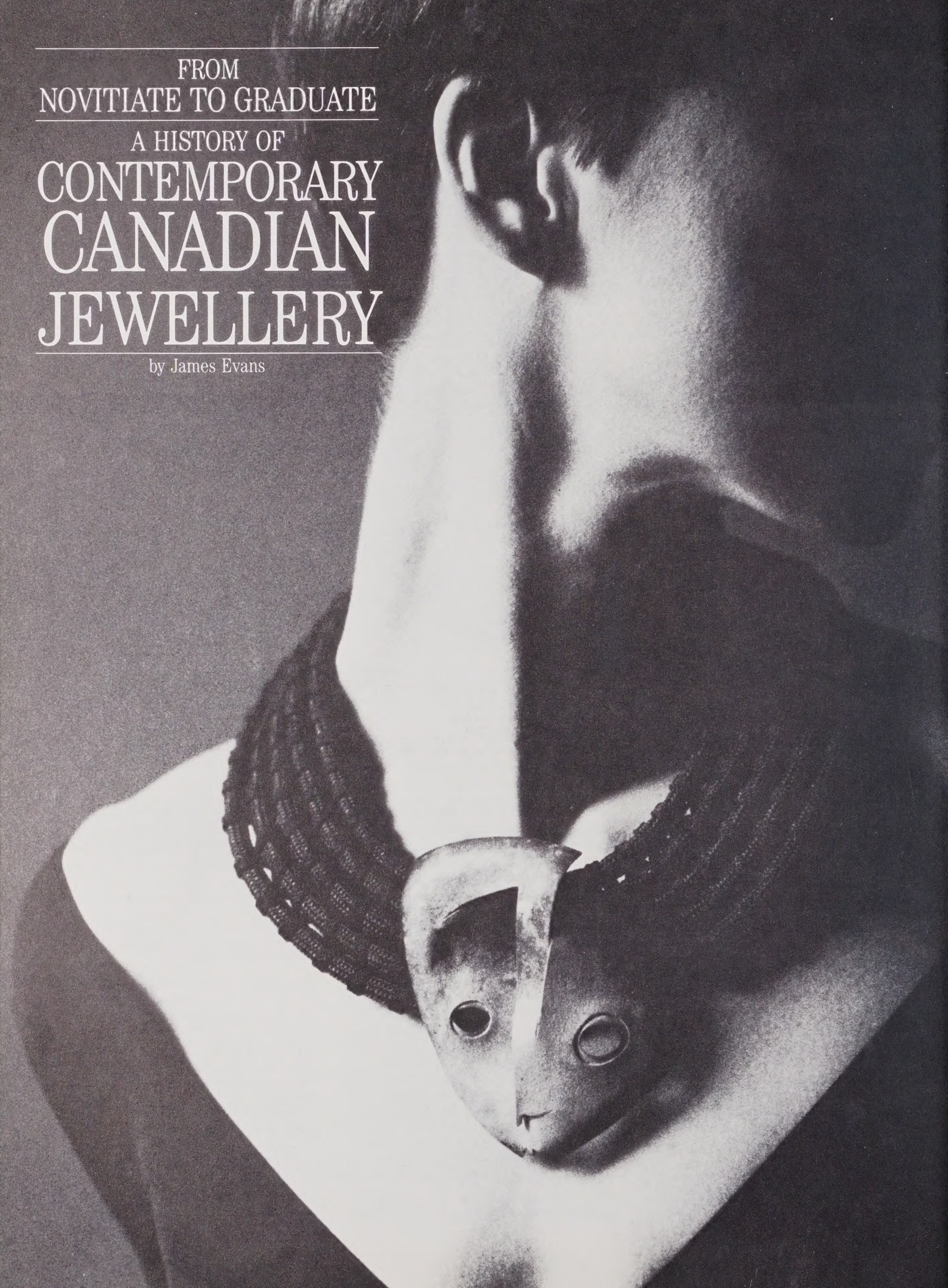
Clara Stacey, the artist's daughter, has embarked on the project of cataloging all of Stacey's work, as the first step toward an eventual monograph or exhibition catalog. She would be grateful to receive information about pieces in private, public and institutional hands, as well as copies of correspondence and other documents pertaining to Stacey's career and reminiscences of his colleagues and friends. Her mailing address is 122 Bowood Ave., Toronto, Ontario, M4N 1Y5, Canada.

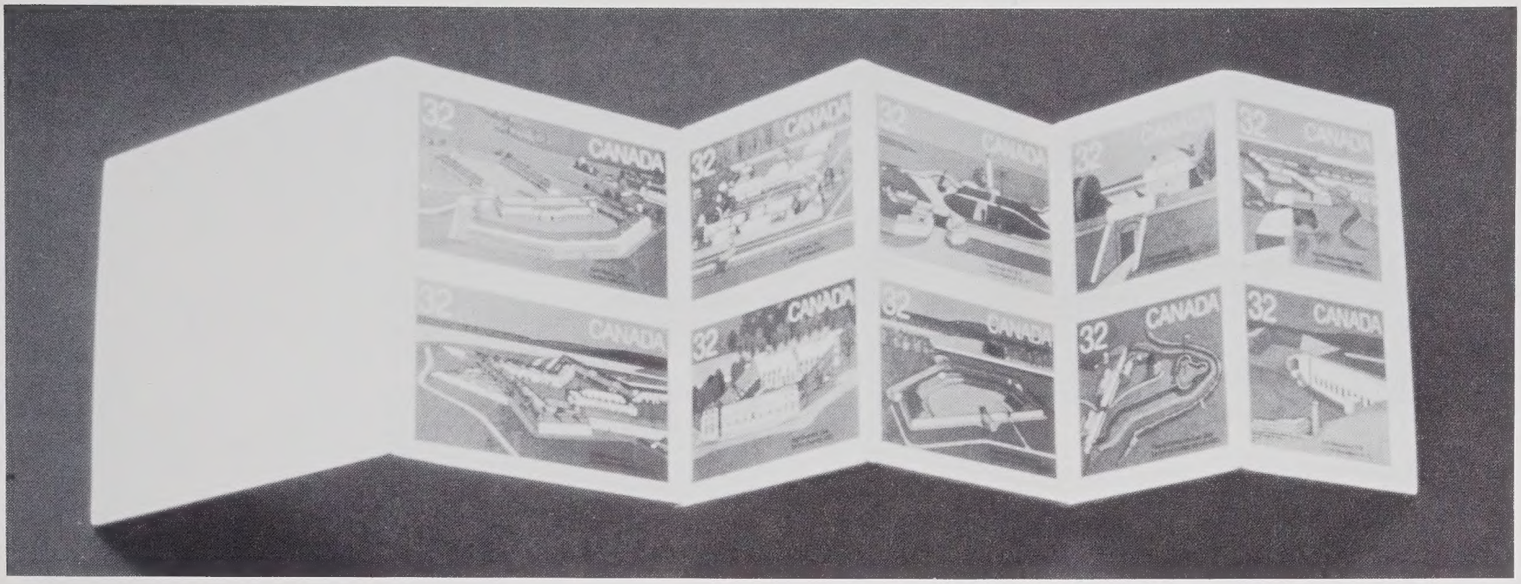
Robert Stacey is a freelance art historian, exhibition curator, writer and editor, who lives and works in Toronto, Canada. He gratefully acknowledges the assistance of his sister, Clara, in the researching of this article.

FROM NOVITIATE TO GRADUATE

A HISTORY OF CONTEMPORARY CANADIAN JEWELLERY

by James Evans





The history of contemporary Canadian jewellery, like that of Canada itself, has struggled with the assimilation of foreign influences, economies and cultures as well as the insecurities of the Canadian temperament in its search for a national definition and identity. In probing this history, we can find threads of development—people, organizations, events—which have been instrumental in partially resolving these conflicts and creating the determination and vitality of the current jewellery scene. In the following article I shall pick up a few of these threads, examine them and endeavour to stitch a historical tapestry which will serve to produce an image of this cultural phenomenon.

In Toronto in 1946, a group of metal enthusiasts, both professional and amateur, formed the Metal Arts Guild. This signal event can be seen as the original seed of an attempt at a unified brotherhood of metalsmiths in Canada (see *Metalsmith*, Spring 84, page 43). The first members and directors included Harold Stacey, known as "Canada's silversmith" (see article in this issue), Andrew Fussell, who operated his own workshop, Douglas Boyd, Jack Sullivan, Marjorie Steel, Nancy Meek Pocock and John Pocock, who ran their own jewellery studio in Toronto, which was, incidentally, the only such studio in Canada in the year of its establishment, 1938. The need for such a coming together was obvious, "to promote and encourage the cultural and commercial development of metal arts and crafts both ferrous and non-ferrous." Their originally stated aims were high, nothing short of a Canadian version of the English Worshipful Company of Goldsmiths with all of that institution's attendant rites, roles and rituals. Having rightly abandoned some of those colonial aims, the Guild is today functioning as an organizer of visiting artists and lecturers and as the founder and presenter of the "Medium is Metal" series of exhibitions, the sole permanent showcase for jewellery in Canada. The Metal Arts Guild is cohosting, with the Ontario Crafts Council, the Society of North American Goldsmiths conference in June, 1985, which also marks the 39th anniversary of the "Medium is Metal" shows, a testament to the continuing vitality of the guild.

One of the first significant metalsmiths to emerge in Canada during the late 50s was Canadian-born Lois Etherington Betteridge, who graduated from the University of Kansas in 1951, a time when no post-secondary metal courses existed in Canada. After a short stint operating her own studio in Oakville, Ontario, she enrolled at Cranbrook Academy of Art and received her M.F.A. in 1956. Since then she has produced a prodigious body of work, with an unmistakable hand, which has earned much acclaim and honour here. She has also been a generous and busy instructor as well as a great promoter of Canadian metalwork. A second important maker in Canada was Dutch immigrant and European-trained metalsmith Hero Kielman, who arrived in Canada in 1953. His contribution consists of both a large body of work (primarily holloware) a 25-year teaching career. Kielman was also one of the founding members of the Society of North American Goldsmiths (see *Metalsmith*, Winter 81, page 6).

The 60s ushered in an age of relative affluence, social stability, optimism, high employment, the development of a consumer society and, perhaps most notably, the rise to cultural dominance of the middle class, which resulted in the redefining of the idea of "commodity." Creative jewellery, as opposed to traditional goldsmiths' work or industrial production, was beginning to be slowly recognized. DeBeers instituted its "Diamonds International" competitions, which gave impetus and support for more contemporary efforts (though the idea was to sell diamonds). In 1946, the first important exhibition of national metalwork was held at the Museum of Modern Art in New York, a great boost for the pioneers of contemporary jewellery in the United States, such as Olaf Skoogfors, Sam Kramer, Phillip Fike, Margaret de Patta, Philip Morton and others. It also inspired the Walker Art Center shows in Minneapolis held in 1948, 1955 and 1959. A landmark exhibition, due primarily to the great efforts of Graham Hughes of Goldsmiths' Hall, was held in 1961 at the Victoria and Albert Museum in London. Entitled the "First International Exhibition of Contemporary Jewellery," it also yielded the important book *Modern Jewellery*, the first archival documentation of the field whose impact was felt internationally. Then began a small explosion of jewellery shows and exhibitions throughout Europe and the United States. Of great importance to Canada was "Jewellery, 71," its first international exhibition of contemporary jewellery. The show was organized by the prestigious Art Gallery of Ontario and curated by Renée Neu of New York, a member of the curatorial staff of the Museum of Modern Art, who had directed the 1967 exhibition "Jewellery by Contemporary Painters and Sculptors." Apart from the profile of the venue, and the opportunity for metalworkers to view the then current directions in jewellery, it was the first time that Canadian jewellery had been included in such an arena. Of 118 artists shown, 36 were Canadians, although of this group many were sculptors who contributed jewellery

Left: Theo Jansen, *Neckpiece*, patinated copper, braid, 1981. **Above:** Pamela Ritchie, *Fortification* shoulder brooch, wood, stamps, 19 × 5.5 cm, 1984

My generation of Canadians grew up believing that, if we were very good or very smart, or both, we would someday graduate from Canada.
Robert Fulford, art critic and scholar

made especially for the occasion. Included among the professional jewellers were Haakon Bakken, Lois Betteridge, Reeve Perkins, Christel Klocke, Bill Reid and Orland Larson.

The 60s saw slow but steady growth in Canada. For the following brief discussion of Québec activity in this period, the non-Canadian reader must understand Québec's unique political and cultural situation. This huge province's population is primarily French-speaking, and this fact, along with fears of total English cultural domination, has resulted in a long and bitter history of mutual suspicion, hostility and paranoia. This has led to Québec's embracing an isolationist consciousness, the worst effect of which has been a case of near xenophobia regarding cultural and political influence from English-speaking Canada. As a result, jewellery exchanges of ideas, personalities and exhibitions have been glaringly absent. This situation still exists today, but it is hoped that future national forums and exhibitions will break the ice. Even though Québec's distinguished metal history goes back to Colonial times, it was in the 60s that Québec (particularly Montréal) made important gains in the jewellery field with the arrival on the scene of the Spanish-born Walter Schleup and the Belgian emigré Armand Brochard. With their traditional goldsmithing skills and awareness of contemporary design trends in Europe, they contributed much to Montréal's golden age of jewellery design. At this time Montréal was by far the leading fashion and cosmopolitan center of Canada, Toronto still being mired in its puritanical Presbyterian ways (a situation that changed dramatically in the 70s, with Toronto becoming the cultural center. This situation arose for a variery of complicated reasons, not the least of which was the ground Montréal lost in population, finance and cultural funding with the exodus from the province after the election of a separatist government). In addition to Brochard and Schleup, the Canadian-born Madelaine Danserau, who had trained in the United States and Italy, began making jewellery. Her work with mokume gane and photoetching became discernible influence on her students at l'Atelier de Joaillerie, an independent goldsmithing school that she founded with Brochard in Montréal. The school attracted graduates and associates, such as Louis Jacques Suzor, Claudette Hardy-Pilon and Ghislaine Fauteux-Langlois, ensuring the continuation of Québec jewellery styles. Among other notable presences currently in Québec are Gloria Bass, Janis Kerman and Lisa Fortin.

Two new faces arrived on the scene in the late 60s. In 1966, the Berlin-trained goldsmith Christel Klocke emigrated and by 1968 was appointed Head of Jewellery at George Brown College in Toronto, replacing Hero Kielman, who was to soon establish a rival department at Toronto's Humber College in 1975. Klocke was instrumental in forging a close working relationship with the jewellery trade, as well as offering vocational and technical emphasis in metal education. In 1968, Neil Carrick Aird, a graduate of the Glasgow Art School, emigrated, having been offered a resident designer-goldsmith job in Kingston at Kinnear & d'Esterre. By this time Aird had established his distinctive style and love of technical experimentation—(he was one of the first to use refractory metal.) He began teaching at St. Lawrence College on a part-time basis, and in 1977 he opened his own studio-gallery, Metalworks, in Kingston, which displays the work of several Canadian artist-jewellers as well as his own. Mention must also be made here of Bill Reid who has done much to revive the symbols and motifs of West Coast native mythology in his internationally known jewellery.

Very little art jewellery of international calibre was being made in Canada at this time. However, in 1967, Canadian cultural and national history took a giant step forward. It was our centennial year. Expo. Trudeau. Michael Snow. Marshall McLuhan. Joni Mitchell. Neil Young. Leonard Cohen. A sense of national identity and unity of purpose emerged, as well as a massive youth movement, which seemed poised to overthrow the technocracy and completely overhaul society. Canada also gained from its newest citizens: the flood of American intellectuals and college graduates resisting the Vietnam war. The baby-boom group was about to be heard. "The times they are a-changin'," Dylan sang. The belief that we were hovering on the verge of a new humanistic, peaceful and just age was commonly accepted—we were soon to rudely discover what Marx's notion of "false consciousness" meant.

Nonetheless, the 60s *zeitgeist* influenced jewellery in two distinct ways: 1) the psychedelic sensibility embraced tribal life, bright colours, primitivism and a new sense of the body and its meanings, which resulted in renewed interest in human, especially male, decoration (witness bright acrylics, beads and amulets, neck jewellery for suits), and 2) to the advantage of all crafts, the often deliberately obfuscatory nature of that period's fine art (minimalism, conceptualism, idea art, happenings, etc.) was alienating, often subversive and incomprehensible to many observers and collectors. To the collector, always in need of tangible *objects*, the new artist-craftsman

Clockwise from top left: Pamela Whynot, *The Big Bite*, steel, sterling silver, 7.5 × 4.5 cm, 1983. Photo: Jeremy Jones; Martha Glenny, *Brooch*, sterling silver, 18k gold, diamonds, cobolite in quartzite, 9 × 6 cm, 1984; Charles Lewton-Brain, *Brooch*, 24k gold, gold double, sterling silver, brass, copper, aluminum, 8 cm. Photo: Jeremy Jones; David Didur, *Untitled*, brooch, ebony and oil paint, 8 × 2.7 cm, 1984; James Evans, *13 Reasons*, stickpins, gauze, stainless steel, thread, 1981. Photo: Jeremy Jones

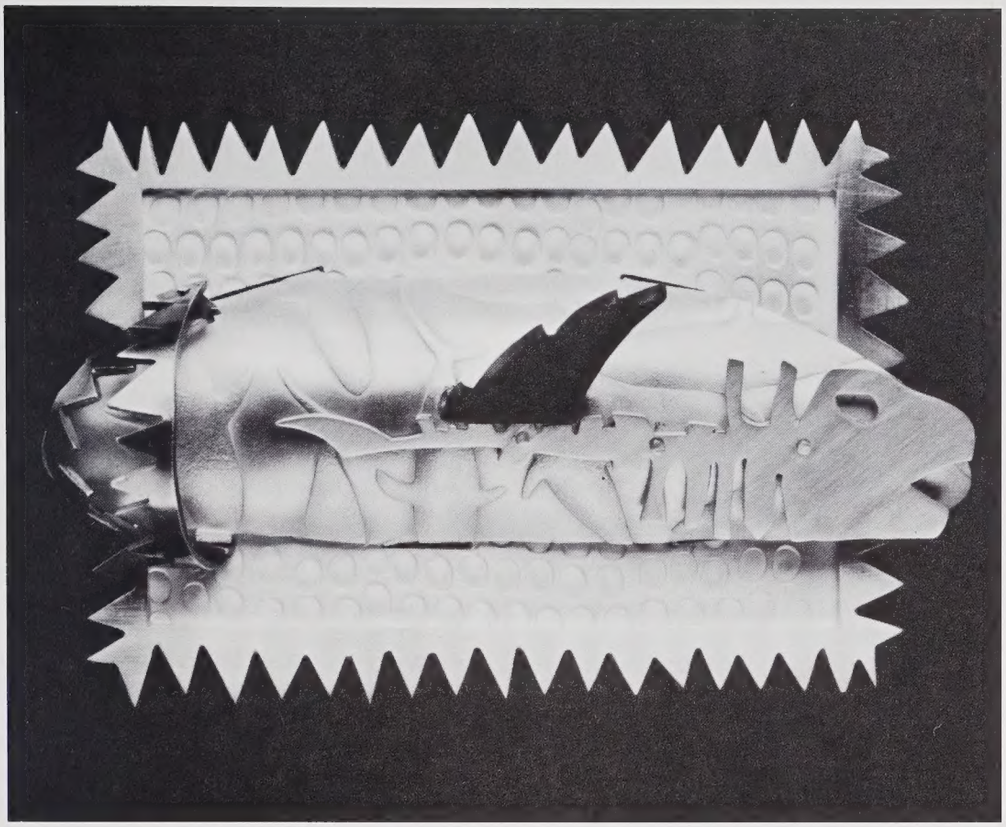
became extremely attractive. The work was fresh, informed, relatively straightforward, accessible and best of all, affordable.

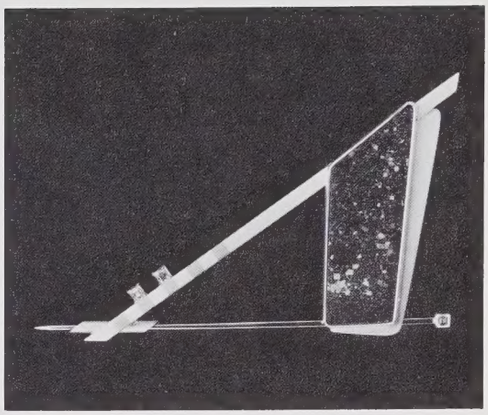
Another development (which has proved a regression) of this period was the craft fair, those wastelands of mediocrity that arose with a vengeance due partly to the hippie hordes responding to the cue of "doing your own thing," and also to the dearth, in Canada as in the United States, of professional galleries and informed retailers to promote seriously the best work. One of the first to offer an alternate solution to this problem was Letki Designs established by Paula and Michael Letki in 1969. The Letkis simply set up shop as independent jewellers and designers, offering only their own work and conferring training and opportunities to graduate jewellery students as the need arose. After 16 years they are still in existence.

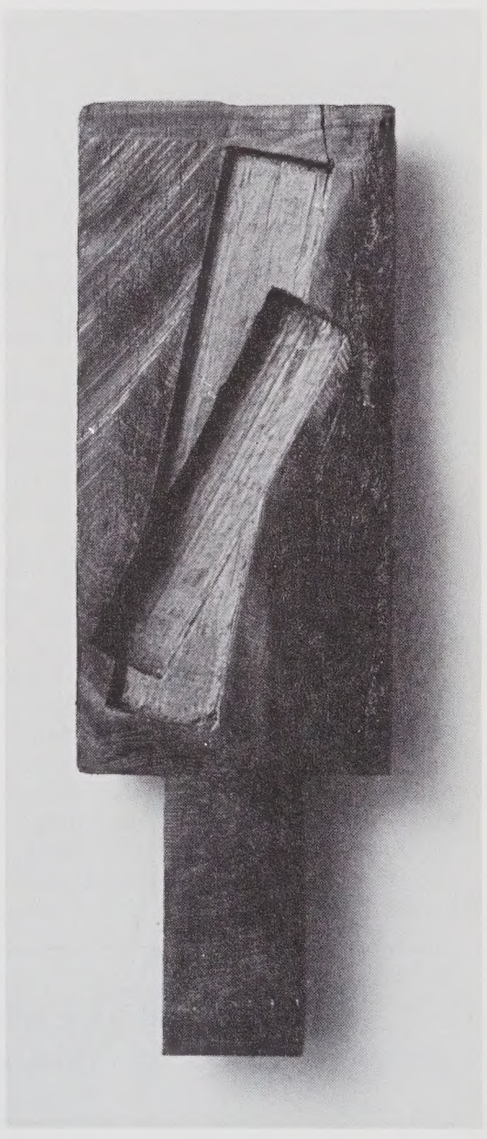
An extremely important social and intellectual legacy of the 60s was the resurfacing of feminism. While far-reaching culturally, feminism's focus for the art and craft movement was its rejection of male-dominated aesthetics and its pointed interrogation of the entire patriarchal art scene—from the way art is taught, to the critical reception of works, to actual praxis. Feminism also contributed greatly to the reexamination and additional development of a much less sexist and traditionally more "feminine" domain, crafts. It also contributed to the rising respectability of women's endeavours in these mediums, one need only think of the quilts of Joyce Weiland, or the Judy Chicago show, "The Dinner Party." (Though as an historical aside let us not forget that metalsmithing has had an odious record of sexism, from the lack of training and hiring of women to the repugnant and socially reprehensible marketing and sexist advertising still used in the selling of diamonds and gold, both in Canada and abroad.)

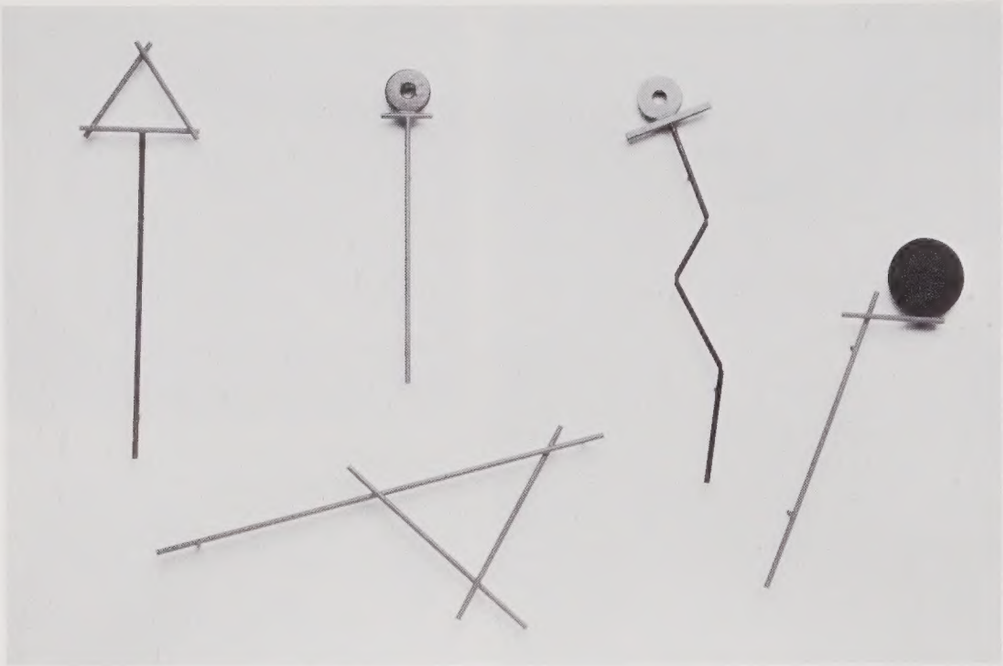
This resurgence of craft interest placed pressure on the provincial governments to establish adequate training facilities, witnessed by the rapid increase of diploma courses. In 1967, the Sheridan College School of Craft and Design was established. Haakon Baaken (from the School of American Craftsmen) was hired to set up the

In any world menu, Canada must be considered the vichyssoise of nations—it's cold, half-French, and difficult to stir.
Stuart Keate









James Evans, *Brooches*, painted stainless steel, 1984

jewellery program, and it soon became necessary for him to recruit Philip Morton from Minnesota to join the faculty. With fantastic excitement and energy the ceramic, textile, wood and later glass and metal studios began the training of many new students. The school was well located just outside of Toronto, and the Bauhaus rigours taught by instructors who were also prominent working artists, combined with "arms-length" policy from the main campus, created an unparalleled atmosphere for a few years. Sadly, things have deteriorated badly since then, and among other disappointments the metal and weaving studios are to be eliminated next year. For a few years, though, waves of excellent craftsmen graduated, and their exposure to a stream of visiting international artists opened up new horizons. In metal, Louis Tortell, Sherry Otterway, Maureen Wilson, Lyn Wiggins and Beverly de Jong stand out as important artists who were associated with Sheridan. Stylistically, the metal department was not doctrinaire, hence, there was not an apparent Sheridan style.

During this time Morton initiated discussions with Hero Kielman and Orland Larson and their American counterparts, which resulted in the formation of the Society of North American Goldsmiths in 1970. Morton departed in 1969 to be replaced by Bill Ottemiller from Alaska, who will remain head of department until its cessation in 1986. Between 1971 and 1976 another American craftsman Harold O'Connor set up a revamped metals program at the Alberta College of Art in Calgary. It is ironic that Canadian metal began to be noticed as a force in jewellery due to the participation of O'Connor in international shows, as the following quote from Ralph Turner's superb volume "Contemporary Jewelry" (London, 1976) illustrates:

"Canadian jewelry, like that of Australia and South Africa, has to a large extent been neglected, as much Canadian work reflects what goes on in the U.S.A. A notable exception, Harold O'Connor does original work that owes little to other American artists."

In the early 70s, metal programs were widespread: aside from Christel Klocke, Akira Ikegami and the enamellist Alan Perkins at George Brown College, there was Helga Palko at Algonquin College, Donald Stuart at Georgian College, Jack Sullivan followed by Faye Rooke and Beth Alber at the Ontario College of Art, Neil Aird at St. Lawrence College, Hero Kielman, Dieter Huebner and, for a short while, Randall Gunther at Humber College. Metal studios also existed at the New Brunswick Craft School and the Holland College of Art in Charlottetown. But the most important development was the establishment of B.F.A and M.F.A., with a jewellery major, at the Nova Scotia College of Art and Design in 1971, a program initiated by the energetic Orland Larson, who headed that studio until replaced in 1977 by Christian Gaudernack. Larson went on to become the head of jewellery of the Alberta College of Art in 1981.

All of this activity could have only one delirious outcome—a cornucopia of sophisticated, technically competent and original Canadian craftsmen and women. The many names and stories of this group of graduates from the various schools would necessitate an article of their own. Here a small number who have developed a unique style and continue to make significant contributions will be discussed, including Louis Tortell, Charles Lewton-Brain, David Didur, Pamela Ritchie and Kai Chan.

Louis Tortell's work has always shown technical mastery and his love of precious materials, the result of his day job as a goldsmith in a traditional shop. While in the past he has been the most obvious exponent of ornamentation and almost Baroque decorative flourishes, in the last two years an aesthetic purge seems to have taken place and he has been busy withdrawing elements. He has recently developed a unique series of bracelets incorporating stainless steel and hand-painted silk, which, while minimal, still retains an intense focus on surface detail. While his early work had a profound influence on some of his immediate colleagues and set high standards, he himself has continued to make advances.

Charles Lewton-Brain's work displays first and foremost his evident love of process. Having toured much of the world in quest of traditional and contemporary goldsmiths' lore and methods, he has amassed much information on working methods, especially in surface decoration. His work reflects this attraction by his use of chasing, repoussé, metal colouring techniques and especially in his repeated use of the doublé surface. David Didur's work, both in scale and execution, illustrates his dual attraction (and attempts to resolve this attraction) to two media—sculpture and jewellery. He often makes the same work in two sizes, with varying results. But the concerns of space and form have always been primary in his pieces, as well as an elegance, almost preciousness, of execution. His attraction to the work of David Smith, Anthony Caro and Julio Gonzalez has often been evident and has sometimes been inhibiting, but he has nonetheless produced a consistent and unique oeuvre. Very recent work seems to indicate a resolution of this conflict: Didur's painted wood brooches are extremely successful statements, incorporating attention to surface, dimensional illusionism and colour. While Pamela Ritchie will remain important simply as the second Canadian to receive an M.F.A. in jewellery at the Nova Scotia College of Art and Design (there have been only two), and as the current head of the department at that prominent school, her own evolution as a jewellery artist has been significant. From her coupling of feminist and conceptual concerns in earlier work (see *Metalsmith*, Winter 83, page 37) to her recent extended series "Cancelled Icons,"

A Canadian is someone who knows how to make love in a canoe.
Pierre Berton, writer, historian and broadcaster

which questions the ideas of "value" and "commodity" in the traditional understanding of those notions regarding jewellery, she has been able to effect an interrogation rather than a resolution. Questions of Canada's own cultural appropriations and cultural integrity have surfaced in this series as well (see review in this issue).

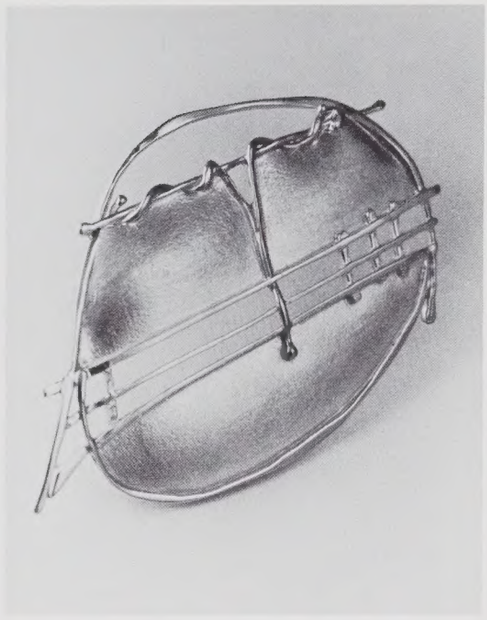
Kai Chan's work is in a category of its own. Having come from an interior design background and being well known and frequently exhibited internationally as a textile artist, he has lately put medium and material to body and has, like Lam de Wolf in Holland, created a challenging and unique body of work. The international response has been fantastic—he has been represented in most of the major international exhibitions of the last two years, as well as being shown at important galleries in Europe and Japan. During my recent trip to Europe I discovered that he seemed to be Canada's most known artist-jeweller, a challenging notion for jewellers due to the fact that he has no background in jewellery and commenced working in the field only three years ago. This serves to illustrate that vision, originality and freedom from formal training in metalwork can sometimes be uninhibiting as well as a delightful luxury and uninhibiting device.

As mentioned earlier, significant contributions have been made by many others, but I would be remiss if I did not mention in passing works by Zoe Lucas, Andrew and Sandra Goss, J. Maureen Wilson, Bev de Jong, Sherry Otterway, Martha Glenny and Richard Karpyshin. Nonetheless, it is a truism of the Canadian scene that none of these artists may be said to have a stylistic or aesthetic sway or impact on their fellows. There are simply not the dominant influences from within, as opposed to what often happens in the United States where recognizable schools (in the historic *and* academic sense) are often easily discernible. The cause of this situation in Canada can be traced to the lack of national exposure the artists receive, the distance between centers of activity, the lack of a national crafts journal, the inadequate number of schools (and their small visiting artists budget) and, finally, to the tendency for Canadians to look exclusively *outside* of the country for influences. It appears from recent student work, though, that this situation is changing.

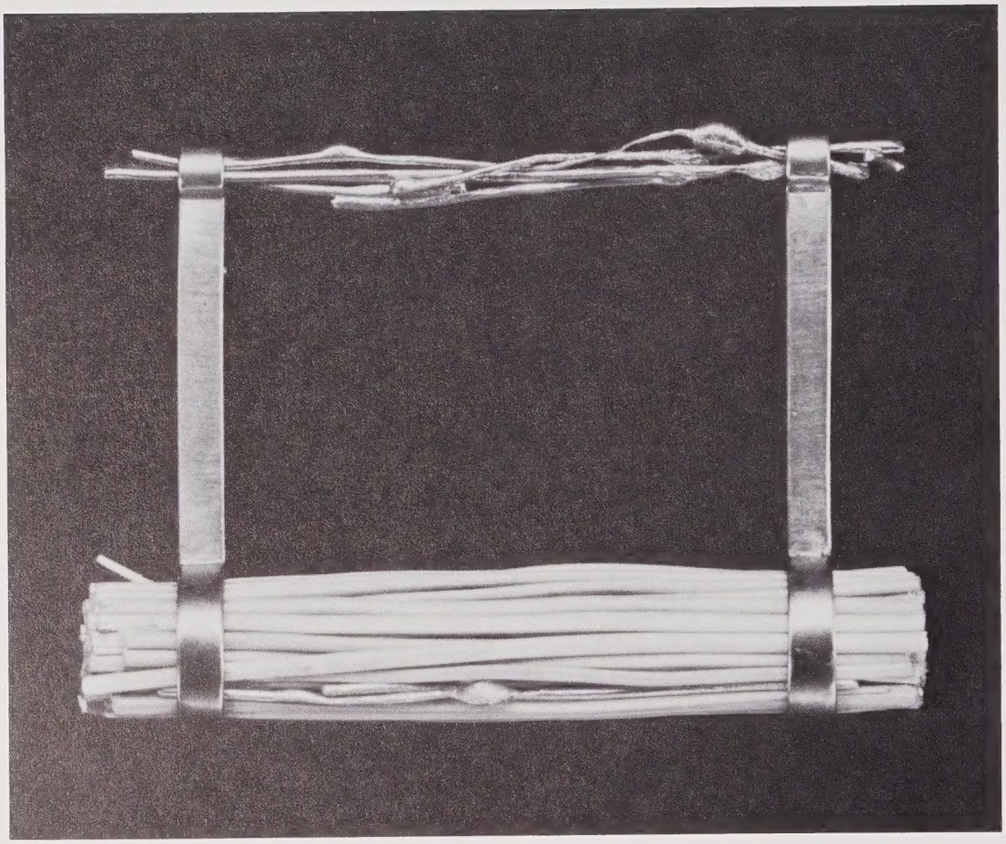
To add fuel to this 70s fire, many international artists were being brought to Canada to show work or to demonstrate the technical innovations of the time, such as electroforming, refractory metal colouration, die-forming and the much used (and abused) incorporation of acrylic materials. Aesthetically, a shift was in the air. One aspect of this shift was that the organic gold wart style of jewellery had run its natural course and was giving way to geometric severity and minimalism. The sensual surrendered to the austere. Much of this influence can be linked to the arrival in Canada of Christian Gaudernack in 1977 who became the head of jewellery in Nova Scotia. Gaudernack had trained at the Kunst und Werkschule in Pforzheim, Germany under Klaus Ulrich and was a third-generation goldsmith. He brought strong European referenes, an awareness of and sympathies with the advanced jewellery of the time and connections to the European metal community. His encouragement of experimentation and the excellent program of exchange artists, instructors and students created a dynamic and provocative studio, soon to be established as a leader in producing fresh, new work.

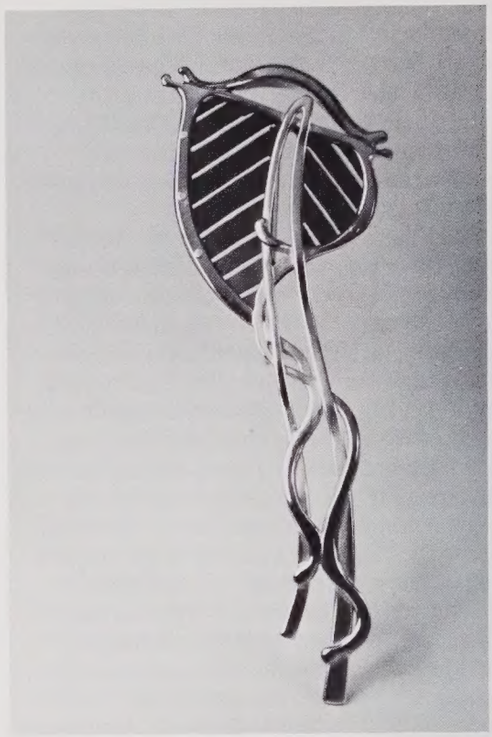
Another development of the 70s was a new confidence in the opening of jewellery studios and craft galleries. Monica Harhay and Vanessa Compton set up Studio Jewellers in Toronto and were soon joined by Theo Jansen and later Sherry Otterway. The venture lasted until 1983, when Monica went on to establish Harhay-McKay Jewellers. This new enterprise, located in Toronto's chic and pricey Bloor St. district, is making an impact in professional retailing of Canadian-designed jewellery, though the market is having its effect by demanding more fashion-orientated work. Of three serious craft galleries that opened in Toronto at this time, only one, Prime Canadian Crafts, survives today (see *Metalsmith*, Fall 80, page 48). Rhoda Lipton's Shetani Gallery and Jim Weiss's Dexterity, regrettably, both opened and closed their doors in a five-year period, as did the Grange Gallery. The survivor, Prime, opened in 1979 by Suzann Greenaway, has been supportive of contemporary Canadian jewellery, having had special exhibitions of the work of MacAleese and Wiggins, Mimi Schulman, James Evans and group shows, including the important national juried show "Jewellery in Transition," held in 1983 (see *Metalsmith*, Spring 84, page 42). Prime also maintains a permanent collection of contemporary jewellery on display.

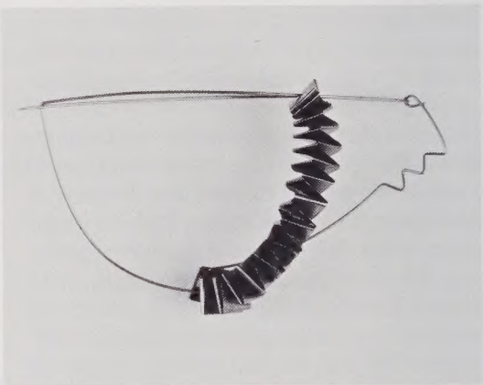
As to the 80s, Canada has just experienced a major shift in national politics. Fueled by economic recession and total disillusionment with Trudeau, a right-leaning and Conservative government has just been swept into power. How this is likely to affect the cultural sphere may already be seen by the recent slashing of the Canada Council budget (a multimillion dollar arts funding body that purchases art for its Art Bank and otherwise funds all art activities in Canada; once considered a model arts funding program by the United States and other Western countries) and by their chopping by 75 million dollars the Canadian Broadcasting Corporation budget (the C.B.C., a radio and television broadcasting unit, whose mandate is to expose Canadians to Canadian perspec-

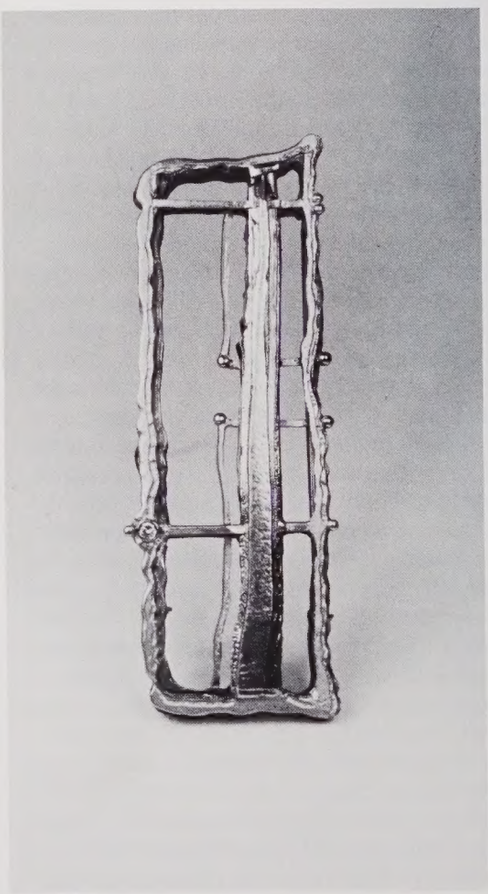


Top: Neil Carrick Aird, *Sawform III*, brooch, 18k gold, sterling silver, 1983. **Center:** Louis Tortell, *Bracelet*, stainless steel, copper alloys, silver, gold, silk, 13 cm d., Photo: Jeremy Jones. **Right:** Anne Barros, *Tut Pendant*, sterling silver, feather, 1980. Photo: Schat r.g.









tives in arts, letters and news, is one of the few alternatives for Canadians from the almost total domination and saturation of the airwaves by American broadcasting). As far as other predictable repercussions in cultural affairs, it is simply too early to tell, but the notion of slashing arts funding is certain to appeal to the new government. But this shift notwithstanding, where do crafts stand? For one thing, contemporary ceramics, glass and fibre have been increasingly "elevated" to fine art status and enjoy some of the benefits thereof: worthiness of gallery/museum exhibition, support and patronage. They are also able to elicit a certain critical credibility, however, uncomfortable some cynical critics and art historians may feel about them. Why has jewellery lagged behind? A variety of answers can be advanced, but I think that ceramic, glass and fibre works have been more readily accepted as independent art objects dissociated from their historic functional associations than jewellery, which continues to be perceived as relating to (and in conjunction with) a body. Also, curators commonly believe that to build a jewellery collection would entail tremendous cost (including insurance) due to an expectation that all jewellery is made with gold and diamonds. A third simple reason is that contemporary ceramic, glass and fibre work has already proven to be profitable and resaleable at auction, something which is only true in jewellery for art nouveau (no longer contemporary) and art deco works.

Dutch, British, German and American contemporary jewellers have received considerable attention and acclaim by virtue of careful promotion, thoughtful presentation, monetary support and, most significantly, first-rate exhibitions and catalogues. All of this is noticeably absent in Canada. Fortunately, crafts journalism *does* exist in the constantly evolving periodical *Ontario Craft*, published by the Ontario Crafts Council, but its mandate is to cover Ontario, not the entire country.

The appearance of the serious contemporary jewellery gallery (usually operated by artist-jewellers themselves) has been one of the most encouraging world trends. Avant-garde jewellery galleries, such as Galerie Ra in Amsterdam, Spektrum, Ventil and Cada in Munich, V&V in Vienna, VO Galerie in Washington and, the great survivor, Electrum in London, could not survive in any Canadian city due to lack of an audience. Nonetheless, since the early 70s Canadians have been exposed to and some have experimented with invisible jewellery, anti-jewellery, self-destroying jewellery, self-referential jewellery, environmental jewellery and other explorations in the field, and future exhibitions will have to take notice and respond.

Canadians have always felt insecure, harbouring a legendary national and cultural inferiority complex that runs deep, due to being wedged between two cultural giants, the United States and England. Canadian arts and letters are filled with volumes exploring this subject, as exemplified in Margaret Atwood's statement: "If the mental illness of the United States is megalomania that of Canada is paranoid schizophrenia."

Most readily apparent today is the increasingly fragmentary nature of the jewellery community. Jewellers from academic backgrounds tend to embrace and be influenced by recent international developments, while others all too often tend to deprecate, deny or simply dismiss these developments. This leads to misunderstanding, underappreciation and accusations on both sides. While this dichotomy is not unique to Canada, it becomes very apparent due to the fact that the jewellery community is comprised of tightly knit groups centered in only three or four cities. Furthermore, this closeness seriously impedes the development of an honest and objective critical evaluation or appraisal.

Another recent phenomenon is the subgroup of jewellers who have either shifted their focus to, or have always been committed to, designing and developing lines of work for the fashion market exclusively. However laudable this strategy, it sometimes thrives on appropriations from the other groups which can be marketed effectively and sold at a much lower cost, thus undermining the integrity, intellect and intention of the original. In such a close atmosphere, this borrowing is readily discernible and can become a source of aggravation and frustration. It is obvious that all three groups have different needs, wants, attitudes and goals, and while the notion of the common good currently prevails, I predict deepening chasms which, perhaps, simply indicate the necessary growing pains of a healthy scene.

A more insidious current event has been the cessation of several academic jewellery programs. Having been established in such robust conditions just 15 years ago, the programs have already lost favour in the educational cycle. Algonquin College, Humber College, Seneca College and, finally, Sheridan College programs have all come under the axe in the name of more expeditious uses of funds (read "computer courses"). The worst implications of this for Canadian jewellery, apart from the generally disheartening atmosphere it produces is: Where will a new generation of artist-jewellers arise? And will the present crop of qualified Canadian artists ever be able to find a teaching position? At this writing there are only three full-time jewellery departments left in Canada. These are at the Nova Scotia College of Art and Design in Halifax, the Alberta College of Art in Calgary, and the George Brown College in Toronto, and these three departments are so geographically, philosophically and politically separate that very little student or professional interaction takes place. It is hoped that this situation might be remedied soon.

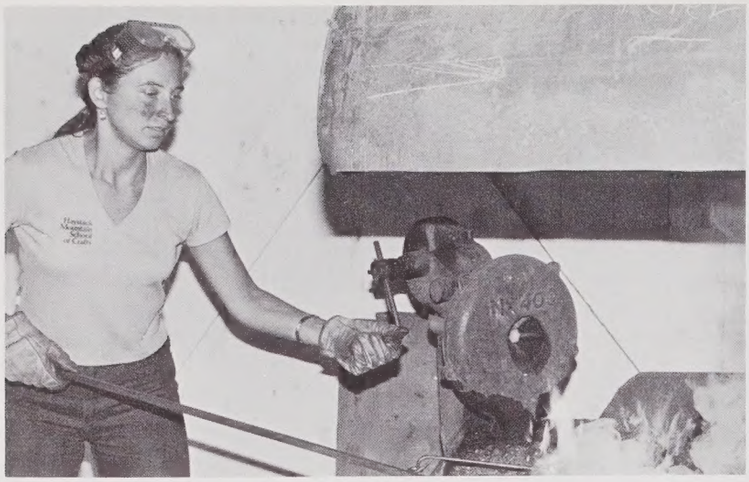
So, at a time when Canadian artist-jewellers are gaining international recognition and the jewellery movement is larger and more assured than ever, we are experiencing *culturus interruptus* of a sort. In the last couple of years artists such as Kai Chan, Pamela Ritchie, Martha Glenny, Louis Tortell, Charles Lewton-Brain, James Evans, Richard Karpyshin and Kati Basford have represented Canadian jewellery in such major exhibitions as the "Tokyo Triennial", "Schmuck and Gerat," "Jewelry International," "Contemporary Jewellery of the Americas, Australia, Europe and Japan" and "Jewellery Redefined," not to mention inclusion in many competitions and periodicals. This exposure can only have positive effects on the whole community. However, unlike in certain progressive museums and galleries in Europe, Japan, America and Australia no attention has been paid to contemporary jewellery in terms of comprehensive exhibits or purchases for collection in Canada.

In contrast to, and perhaps in spite of, the above negative developments, a positive, increasingly secure, more confident and robust feeling is in the air. A feeling of coming into our own prevails. The Canadian penchant for observation of international trends seems to have paid dividends in that recent Canadian work represents a hybrid of European and American styles, which causes it to be unique. The "Good as Gold" conference held in Toronto last year and the upcoming Society of North American Goldsmiths' conference are direct outcomes of this feeling of well-being. There simply would not have been the assuredness, manpower or unity to have pulled these events together seven years ago. The fact of Canada's feeling "in the world" rather than just "of the world" is a great step forward.

The Canadian jewellery community needs only at this point to not lose energy or ground gained. It must dig in. It must be aware and proud of how far it *has* come in a short 40 years. It must busy itself at raising national and international consciousness; developing the work itself. It must attempt to resolve counterproductive squabbles and interior isolations and be tireless in attempting to gain interest and financial support from cultural institutions and private sector sponsors. One thing though seems certain. Canadian jewellery has arrived.

James Evans is an artist-jeweller living and working in Toronto. He has exhibited his work internationally and has been a visiting artist and lecturer on contemporary Canadian and European work. He has also written on the subject for a variety of periodicals.

Clockwise from top left: Peter Lawrence, *Brooch*, straw, oxidized sterling silver, 14k gold, 4 × 5 cm, 1982. Photo: Jeremy Jones; Neil Carrick Aird, *Kite*, brooch, sterling silver, 18k yellow gold, niobium, 1983; Stephanie Amos, *Brooch*, niobium, steel, 8 × 4 cm, 1983. Photo: Jeremy Jones; Neil Carrick Aird, *Sawform I*, sterling silver, 18k and 24k golds, niobium, aluminum, diamond, 1983; Kai Chan, *Multiples*, neckpiece, cinnamon stick, thread, 1983. Photo: George Whiteside



Frances Gorman working at the forge during Haystack's Teacher/Craft Institute. Photo: Isidore Samuels, courtesy Haystack

METALSMITH Summer Programs 1985

This is our fifth annual listing of summer workshops in metalsmithing, jewelry and related fields. As we go to press, much of the information given here is tentative or to-be-scheduled. Therefore, do call or write for verification of themes, instructors and dates. Because enrollment is limited in many programs, we suggest you make reservations early.

Although budget cutbacks have prevented a number of institutions that normally present summer sessions from doing so this year, the workshops and courses that have been planned offer a broad selection that should be helpful to those interested in pursuing studies in metalsmithing over the summer.

Arizona

University of Arizona
Art Dept.
Tucson, AZ 85721
Michael Croft
Summer Program: May 20–June 1. Blade Form in Steel; Cutting Edges and Toolmaking
Instructor: Michael Croft
Accommodations: Dorms

California

Gemological Institute of America
1660 Stewart Street
Santa Monica, CA 90404
Telephone: (213) 829-2991
Summer Program: May 9–June 28 and July 11–August 30, Jewelry Design Resident Program; June 10–July 26, Hand Engraving Resident Program; Also, one- and two-week courses in Jewelry Repair, Basic Stone Setting, Advanced Stone Setting, Jewelry Design, Wax Modeling and Casting, and Gem Cutting (call for further information)
Instructors: To be announced
Accommodations: Hotels and motels in area

International Summer Seminar
Art Department
San Diego State University
San Diego, CA 92182
Telephone (619) 265-6511
Arline Fisch
Summer Program June 17–29, Seminar in Jewelry and Enameling
Instructors Jewelry—Paul Derrez, Arline Fisch; Enameling—Francesc Cillasis-Capalleja, Joann Tanzer
Accommodations Dorms

Laguna Beach School of Art
2222 Laguna Canyon Road
Laguna Beach, CA 92651
Telephone: (714) 497-3309
Summer Program: June 25–September 1. Enameling and Jewelry
Instructors: Coreen Kaufman and Molly McGuire
Accommodations: Hotels and motels in area

Jewelry Tech Institute, Inc.
7271 Garden Grove Blvd.
Suite F
Garden Grove, CA 92641
Telephone: (714) 895-3700
Marilyn Ravanal
Summer Program: June 3–6, Casting; June 10–11, Rubber Molding; June 17–20, Beginning Jewelry Construction; June 24–27, Intermediate Jewelry Construction; July 8–11, Beginning Stone Setting; July 15–18, Advanced Stone Setting; July 15–18, Beginning Wax; July 22–25, Intermediate Wax; July 29–August 1, Casting; August 5–8, Rubbermolding; August 12–15, Beginning Jewelry Construction; August 19–22, Intermediate Jewelry Construction; August 19–22, Advanced Jewelry Construction; August 26–29, Repair
Instructors: JTI staff
Accommodations: Local motels and camping areas

Revere Academy of Jewelry Arts
760 Market Street
Suite 939
San Francisco, CA 94102
Telephone: (415) 391-4179
Alan Revere, Director
Summer Program: June 10–August 20. Metalsmithing Symposium, July 6–21: Anticlastic Raising with Michael Good; Metalsmithing with Dawn Nakanishi; Goldsmithing with Alan Revere; Repoussé and Chasing with John Thomas; Mokume Gane with James Binnion; Gold Granulation with Kent Raible; Hand Engraving with Yvette Rutledge; Refining Precious Metals with Ed Friedman; Precious Metallurgy with Paul Christensen.

Regular classes in Casting, Design, Diamond Grading, Jewelry Repair, Gem Identification, Rubber Mold Making, Rendering, Wax Techniques, Basic Stone Setting, Intermediate Stone Setting, Pavé Diamond Setting, Advanced Stone Setting, and Comprehensive Stone Setting
Instructors: Alan Revere, George D. McLean, Keith Bartel, Paul Christensen, Ed Friedman, Karen Sprague, Si Frazier, Thomas Paradise
Accommodations: Hotels and residence halls in downtown area

Colorado

Dunconor Workshops
P.O. Box 106
Crestone, CO 81131
Telephone: (303) 499-1156
Summer Program: June 17–28, July 1–12, July 15–26, July 29–August 9, September 9–20. Workshops in Designing Affordable Jewelry; Coloring and Working in Titanium and Niobium; Efficient Workshops Methods; Business Aspects of the Trade
Instructors: Harold O'Connor and Randall Gunther
Accommodations: Shared chalets and local camping areas

Summervail Workshop
Box 117
Minturn, CO 81645
Telephone: (303) 827-5703
Sharon Johnson or Randy Milhoan
Summer Program: June 17–August 9. One-week workshops in Metalsmithing and Jewelry-making; Enameling; Blacksmithing; and Sculpture
Instructors: To be announced
Accommodations: Camping areas and local hotels

Connecticut

Brookfield Craft Center
P.O. Box 122
Brookfield, CT 06804
Telephone: (203) 775-4526
Summer Program: July 8–August 25. Weekend and week seminars and workshops including Craft Showbooth Construction with Bruce Baker, June 8; June 15–16, Jewelry by Assembly with David Tisdale; June 29–30, Reticulating Shakudo and Shibuichi with Diane Egbert; July 8–12, Bladesmithing with Dan Maragni; July 20–21, Multimetal Workshop with Gayle Saunders; August 24–25, Transparent Enameling with Barbara Minor
Accommodations: Local bed and breakfast, hotels, motels and campgrounds

Creative Arts Workshop
80 Audubon Street
New Haven, CT 06511
Telephone: (203) 562-4927
Summer Program: June 17–July 26. Courses and workshops of varying lengths
Instructors: To be announced
Accommodations: Hotels and motels in area

Georgia

University of Georgia
UGA Studies Abroad Program
Dept. of Art, Bishop House
Athens, GA 30602
John D. Kehoe, Director
Summer Program: Early June through late August. Travel abroad program in Cortona, Italy, including studio art courses in jewelry and metalworks
Instructors: University of Georgia faculty and visiting artists
Accommodations: Monasteries and convents while in Cortona; hotels while traveling

Maine

Haystack Mountain School of Crafts
Deer Isle, ME 04627
Telephone: (207) 348-6946
J. Michaud
Summer Program: Dates to be announced. Beginning, intermediate and advanced workshops in jewelry and metalsmithing.
Instructors: To be announced
Accommodations: Doubles, triples and dormitory rooms on campus

Portland School of Art
97 Spring Street
Portland, ME 04101
Telephone: (207) 775-3052
Summer Session Registrar
Summer Program: June 24–August 2. Jewelry and Silversmithing
Instructors: Michelle Stivaletta and Harold Schremmer
Accommodations: Dorms

Massachusetts

Boston University
Program in Artisanry
620 Commonwealth Avenue
Boston, MA 02215
Telephone: (617) 353-2022
Patricia Doran, Assistant Director
Summer Program: May 21–June 6, June 11–June 28, July 2–July 19, July 23–August 9. Four three-week sessions with beginning and advanced workshops in jewelry design and metalsmithing.
Instructors: To be announced
Accommodations: Dormitories and off-campus housing

School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115
Telephone: (617) 267-1219
Donald B. Grey
Summer Program: July 1–August 9. Metals workshops including Silversmithing and Jewelrymaking
Instructor: David Austin
Accommodations: Hotels in town

University of Michigan
School of Art
2000 Bonsteel Blvd.
Ann Arbor, MI 48109
Telephone (313) 764-0397
Hiroko Pijanowski, Director
Summer Program July 18–August 7, Metalworking and Jewelry Design
Instructor David Watkins
Accommodations Dorms

Montana

Montana State University
School of Art
Bozeman, MT 59717
Telephone: (406) 994-2952
Summer Program: June 24–August 23. Independent study in jewelry and metalsmithing
Instructor: Richard Helzer
Accommodations: Resident housing

New Jersey

Peters Valley
Layton, NJ 07851
Telephone: (201) 948-5200
Matt Povse, Director
Summer Program: July 1–3, A Three-Dimensional Approach to Jewelrymaking with David Peterson and Joel Peterson; July 8–10, Granulation with Jon Cogswell; July 12–14, Chasing and Repoussé with Barbara Minor; July 17–21, Enameling with Natalie Paul; July 23, Introduction to Modern Jewelry Making with Bob Natalini; August 2–6, Anodizing Aluminum and Alternative Construction Techniques with David Tisdale; August 10–11, Cloisonné Enameling with Kim Bass; August 19–23, Stone Setting and Production Jewelry Techniques with Jon Quick; August 25, Ceremonial Holloware with Kurt Matzdorf; August 27–29, Creating Waxes for Jewelry Casting with Cindy Cetlin
Accommodations: Limited

School of Art and Cultural Center in the Old Church
561 Piermont Road
Demarest, NJ 07627
Telephone: (201) 767-7160
Summer Program: June–July. Eight-week sessions in jewelry
Accommodations: Hotels and motels in area

New York

Craft Students League of YWCA
610 Lexington Avenue
New York, NY 10022
Telephone: (212) 755-4500, ext. 60
Summer Program: May 4, Beaded Jewelry with Martha and Ann Schwartz; July 9, 16, 23 and 30, Metal Beads Workshop with Tamiko Ferguson; July 10, 17, 24 and 31, Basic Jewelry with Cynthia Cetlin; July 11, 18, 25 and August 1, Champlevé with Norma Zotos and Settings Workshops with Phebe Allen Blake
Accommodations: Hotels in town

Fashion Institute of Technology
Division of Continuing Education
227 West 27 Street
New York, NY 10001
Telephone: (212) 760-7650
Summer Program: Jewelry Rendering; Jewelry Studio; Gemology
Instructors: Sandra Boucher, Richard Barth, Genady Osmerkin
Accommodations: Hotels in town

Kulicke Stark Academy of Jewelry Art
2231 Broadway
New York, NY 10024
Telephone: (212) 362-8633
Margot Bachmann, Director
Summer Program: July 8–12, July 15–19, and July 22–26. Intensive workshops in Cloissoné Enamel, Silversmithing, Stone Cutting and Setting, Chainmaking and Granulation
Instructors: Jean Stark, Bessie Jamieson, Louise Parrish
Accommodations: Hotels in town

92nd Street Y Jewelry Dept.
92nd Street YM-YWHA
1395 Lexington Avenue
New York, NY 10128
Telephone: (212) 427-6000, ext. 162
Alison Howard-Levy, Director
Summer Program: June 10–July 26. June 10–13, Necklaces and Earrings by Assembly with David Tisdale; June 17–20, Printmaking Techniques for Enameling with Rebekah Laskin; June 24–27, Limited Editions: Capitalizing on a Good Idea with Edid Kaplan; July 8–11, Forming: Using Metal Characteristics with Charles Lewton-Brain; July 15–18, Combining Metals for Patterned Imagery with Michael Lieber; six weekly sessions in Jewelrymaking with Mary Beth Rozkewicz and Jonathan Quick; and others to be announced
Accommodations: Hotel in town

Parsons School of Design
66 Fifth Avenue
New York, NY 10012
Telephone: (212) 741-8668
Carol Williams
Summer Program: June 10–July 19. Beginning, intermediate and advanced courses in Jewelrymaking; Enameling; Anodizing; Rendering and Design; Engraving; Metallurgy; and Fashion Jewelry
Instructors: Deborah Aguado, David Tisdale, Sydney Scherr, Peter Mroczkowski, Richard Palermo, Carlos Colonna, Jaime Pelissier
Accommodations: Hotels in town

Rochester Institute of Technology
Summer School
One Lomb Memorial Drive
Rochester, NY 14623
Telephone: (716) 475-2234
Summer Program: June–August. Workshops in metals
Instructors: To be announced
Accommodations: Dorms and hotels in area

Sculpture Center Studios
167 East 69 Street
New York, NY 10021
Telephone: (212) 737-9870
Summer Program: June–July. Courses in Bronze Casting, Welding, Forging, and Experimental and Technical Metal Working
Instructors: John Rackham, Steve Burns, Frank Costa
Accommodations: Hotels in town

Skidmore College
Summer Art Program
Saratoga Springs, NY 12866
Telephone: (518) 584-5000, ext. 372
Holly Schwarz, Administrative Coordinator, Summer SIX or Regis Brody, Director
Summer Program: July 10–August 16. Summer SIX II: Creating on a Jewelry Scale
Instructor: Pat Flynn
Accommodations: Campus housing

Studio Jewelers, Ltd.
32 East 31 Street
New York, NY 10016
Telephone: (212) 686-1944
Robert Streppone, Director
Summer Program: June 10–August 10. Classes in Wax Modeling, Casting, Enameling, Bead Stringing, Jewelry Repair, Stone Setting, Beginning and Advanced Metal Techniques
Instructors: Robert Streppone, Terri Gelenian, Patience Morgan, Faith Bushby, Joseph Daboosh
Accommodations: Hotels in town and YMCA

North Carolina

Haywood Technical College
Clyde, NC 28721
Arch Gregory, Production Crafts/Jewelry
Summer Program: July 8–September 24. Courses in Stone setting; Inlay; Respoussé; Photoetching; Coloration of Refractory Metals; Engraving; Mokume-gane; Granulation; Reticulation; Niello; and Jewelry Photography
Instructor: Arch Gregory
Accommodations: Local motels, apartments and camping areas

John C. Campbell Folk School
Brasstown, NC 28902
Telephone (704) 837-2775
Tom DeTitta, Promotional Director
Summer Program June–August, weekend, week-long and two-week classes in enameling, blacksmithing and fiber/metals
Instructors Francis Whitaker, Rosemary Gould, Gus and Maggie Masters, among others
Accommodations Dorms, singles and doubles

Penland School of Crafts
Penland, NC 28765
Telephone: (704) 765-2359
Jo Vrana, Registrar
Summer Program: June 3–21, Metals with M. Avigail Upin and Blacksmithing and Sculpture with Peter Happny; June 24–July 12, Metals with Glen Simpson and Blacksmithing and Sculpture with Glen Gardner; July 15–August 2, Metals with Mary Ann Scherr and Blacksmithing and Sculpture with Eliat Norquist; August 12–23, Metals with Sandra Zilker and Blacksmithing and Sculpture with Al Vrana; August 26–September 13, Metals with John Cogswell; September 16–27, Metals with Mark and Cary Jordan
August 6–8, Penland Forum on Issues of Craft with Sam Maloof, Bob James, Ralph Burgard, Eudorah Moore, Caleb Bach, Gerry Williams and M. C. Richards
Accommodations: On-campus room and board

Ohio

American Society for Metals
Metals Park, OH 44073
Telephone: (216) 338-5151
Rodney W. Allwood, Director of Education
Summer Program:
May–September. Three-, four- and five-day sessions, including Elements of Metallurgy, Principles of Machining, Heat Treatment of Steel, Sheet Metal Forming Technology, Composites, Petrography, Metal Forming, Electroplating, Welding Metallurgy, Metallographic Techniques and many others
Accommodations: Local hotels

Miami University
Summer Workshop in Europe
Department of Art
208 Hiestand Hall
Oxford, OH 45056
Telephone (513) 529-6121
Susan Ewing
Summer Program May 20—June 15, Travel and study: Jewelry, Enameling and Metalsmithing in Western Europe from PreHistory to Today
Instructor Susan Ewing
Accommodations Write or call for further information

Oregon

Oregon School of Arts and Crafts
8245 SW Barnes Road
Portland, OR 97225
Telephone: (503) 297-5544
Andrea Nebel, Curriculum Assistant
Summer Program: July 8–13, Sheet Metal Forming with Heikki Seppä; July 29–August 2, Rendering for Jewelers and Metalsmiths with George McLean
Accommodations: Local bed and breakfast and motels

Rhode Island

The Jewelry Institute
40 Sims Avenue
Providence, RI 02909
Telephone: (401) 351-0700
Richard Edgerton, Training Coordinator
Summer Program: July 22–26. Intensive courses in Basic Jewelry Skills; Stone and Diamond Setting; Lost Wax Casting; Jewelry Design; and more to be announced (call for further information)
Instructors: To be announced
Accommodations: Hotels and motels in area

Rhode Island School of Design
2 College Street
Providence, RI 02903
Telephone: (401) 331-3511
Cindy Van der Beemt
Summer Program: June 24–August 2. Program in jewelry and metalsmithing
Instructors: To be announced
Accommodations: Dorms or special housing

Tennessee

Appalachian Center for Crafts
Box 347 A-1, Route 3
Smithville, TN 37166
Telephone: (615) 597-6801 or 6802
Robert Coogan, metals instructor
Summer Program: June 12–August 9, workshops in Blacksmithing with Jim Wallace; Folding Knives, Damascus with Sid Birt; Nonferrous Blacksmithing with Randy McDaniel; Bladesmithing with Sarah Baldwin; Box Construction with Alf Ward; Faceted Stone Setting and Commercial Jewelry Techniques with Carol Hagen; Married Metals with Al Anderson; Blacksmithing Fundamentals with Fred Caylor; Holloware with Jack and Marilyn Da Silva
Accommodations: Dorms and campgrounds

Arrowmont School of Arts and Crafts
P.O. Box 567
Gatlinburg, TN 37738
Telephone: (615) 436-5860
Clare Verstegen, Assistant Director
Summer Program: June 3–7, Surface Decoration of Metal Objects by Hand Techniques with Leonard Urso; June 10–21, Lost Cast Waxing with Fred Woell and Blacksmithing with Nol Putman; June 24–28, Alternative Techniques for Jewelry with Bruce Metcalf; July 1–12, Enameling—Alternative Approaches with Rebekah Laskin; July 24–28, Rendering Techniques for Enamel with Martha Banyas; July 22–August 2, Decorative Iron Construction Techniques with William Fiorini; August 12–16, Alternative Metals for Jewelry with Eleanor Caldwell
Accommodations: Single, double and triple dormitory rooms

Washington

University of Washington
Summer Quarter Office
103 Lewis Hall DW-40
Seattle, WA 98195
Summer Program: June 17–August 16. Beginning Jewelry Design; Holloware; Enameling
Instructor: John Marshall
Accommodations: Dorms

West Virginia

Cedar Lakes Crafts Center
Ripley, WV 25271
Telephone: (304) 372-6263
Tim Pyles, Director
Summer Program: July 15–August 2, Jewelry and Blacksmithing workshops
Instructors: To be announced
Accommodations: Dormitory and semiprivate campus housing

Wisconsin

University of Wisconsin–Madison
Art Dept.
Humanities Building
Madison, WI 53706
Telephone: (608) 262-1660
Fred Fenster
Summer Program: June 17–August 11. Four courses in beginning to advanced metalsmithing
Insturctor: Martha Glowacki
Accommodations: Dorms and private rooms

University of Wisconsin–Whitewater
Art Dept.
800 W. Main Street
Whitewater, WI 53190
Telephone: (414) 642-7191
Linda Threadgill
Summer Program: June 17–July 12, summer session in beginning metalsmithing and jewelry; July 15–19, special one-week workshop in etching for jewelry and small sculpture
Instructor: Linda Threadgill
Accommodations: Dorms

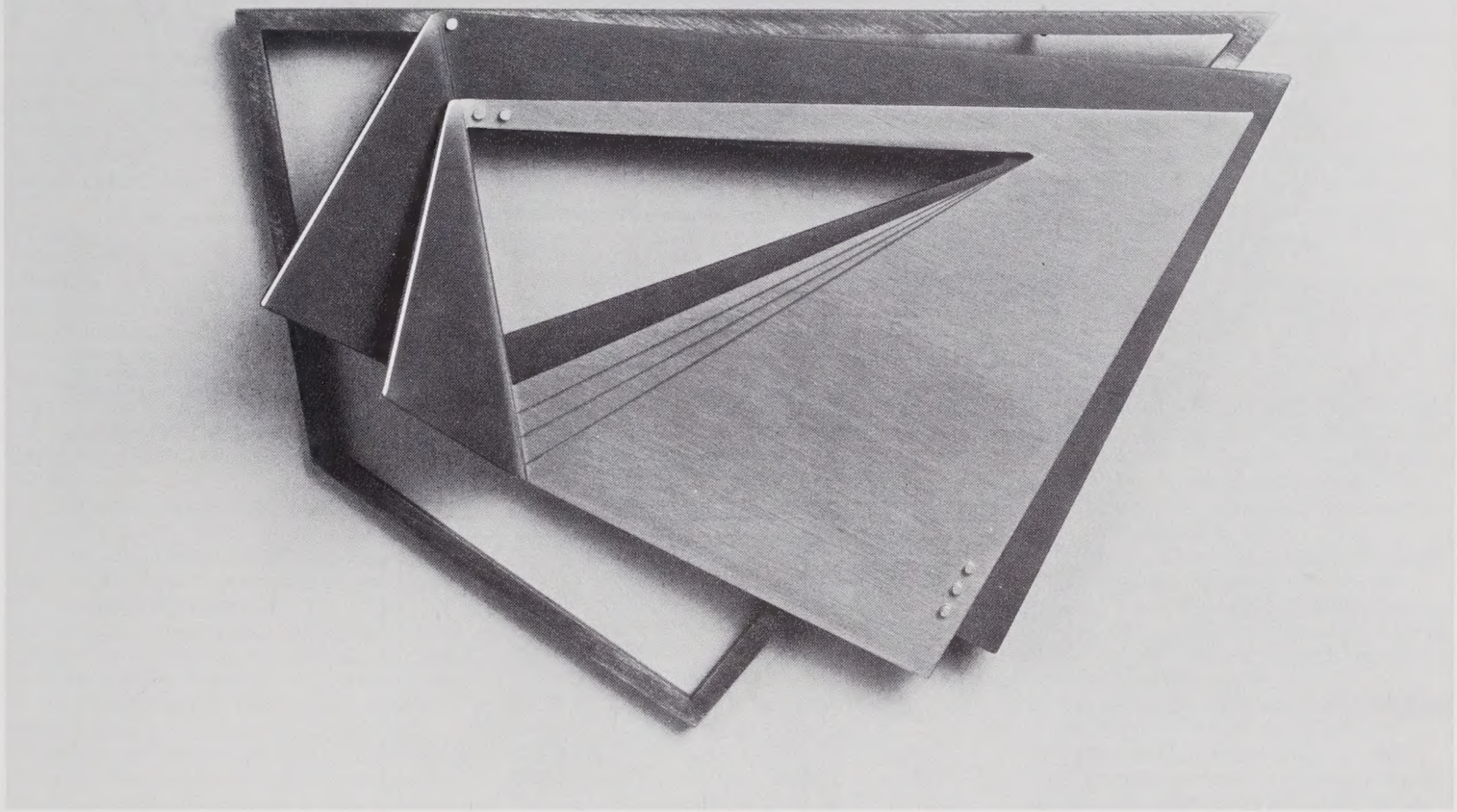
Canada

Harbourfront Craft Studio
417 Queen's Quay West, Suite 500
Toronto, Ontario M5V 1A2
Telephone: (416) 869-8447
Jean Johnson, Craft Studio Coordinator
Summer Program: June–August. Beginning classes and workshops in jewelrymaking
Instructors: Wendy Shingler, Oksana Kit, Mary Pocock, Susan Wakefield
Accommodations: Hotels in town

Nova Scotia College of Art and Design
5163 Duke Street
Halifax, Nova Scotia B3J 3J6
Telephone (902) 422-7381
Pamela Ritchie, Head, Jewellery Dept.
Summer Program May 13–June 4, Techniques for Mokume Gane, Jim Robson; June 5–June 28, Silversmithing, Beth Biggs; July 2–25, Enameling, Fay Rooke

Anodizing Aluminum

by David Tisdale



David Tisdale, *Brooch*, anodized aluminum, brass, 4 × 5 × 1", 1984

While I was in graduate school at San Diego State University I became interested in the anodizing process. I had been working with aluminum in jewelry for a while when Arline Fisch brought back some basic anodizing information from Bezalel Academy in Jerusalem. I put together a primitive anodizing set-up, which eventually lead to my doing my M.A. thesis in 1981 on the anodizing process and its applications for jewelry.

I moved to New York City that fall and was offered a teaching position at Parsons/New School. There I met technical consultant Thomas Pignatelli, who helped us put together anodizing equipment. Through him I learned more about the process and became acquainted with the Sandoz Company and their dyes and chemicals, which I now use. The set-up in my studio is based exactly on what is found in industrial situations. This has made the process more efficient and the outcome more predictable.

I believe anodized aluminum is an ideal material for jewelry. Aluminum is light in weight, and it can be colored in a wide range of hues through the use of the anodizing process. I find stimulation in the irony of using an industrial material and process for jewelry and combining this with more traditional material, such as gold, silver and stones.

Anodizing is an industrial process that produces a stable oxide film on the surface of aluminum. The work piece is attached to an aluminum hook or wire and then immersed in an acid bath (electrolyte solution). It receives the positive (anodic) current, and as oxygen is released an oxide film containing billions of pores similar to that of a honeycomb structure is produced on the metal surface. These pores will then accept dye. Once sealed, the metal is strengthened and protected from corrosion and is resistant to water, oil, salt, weather and general wear.

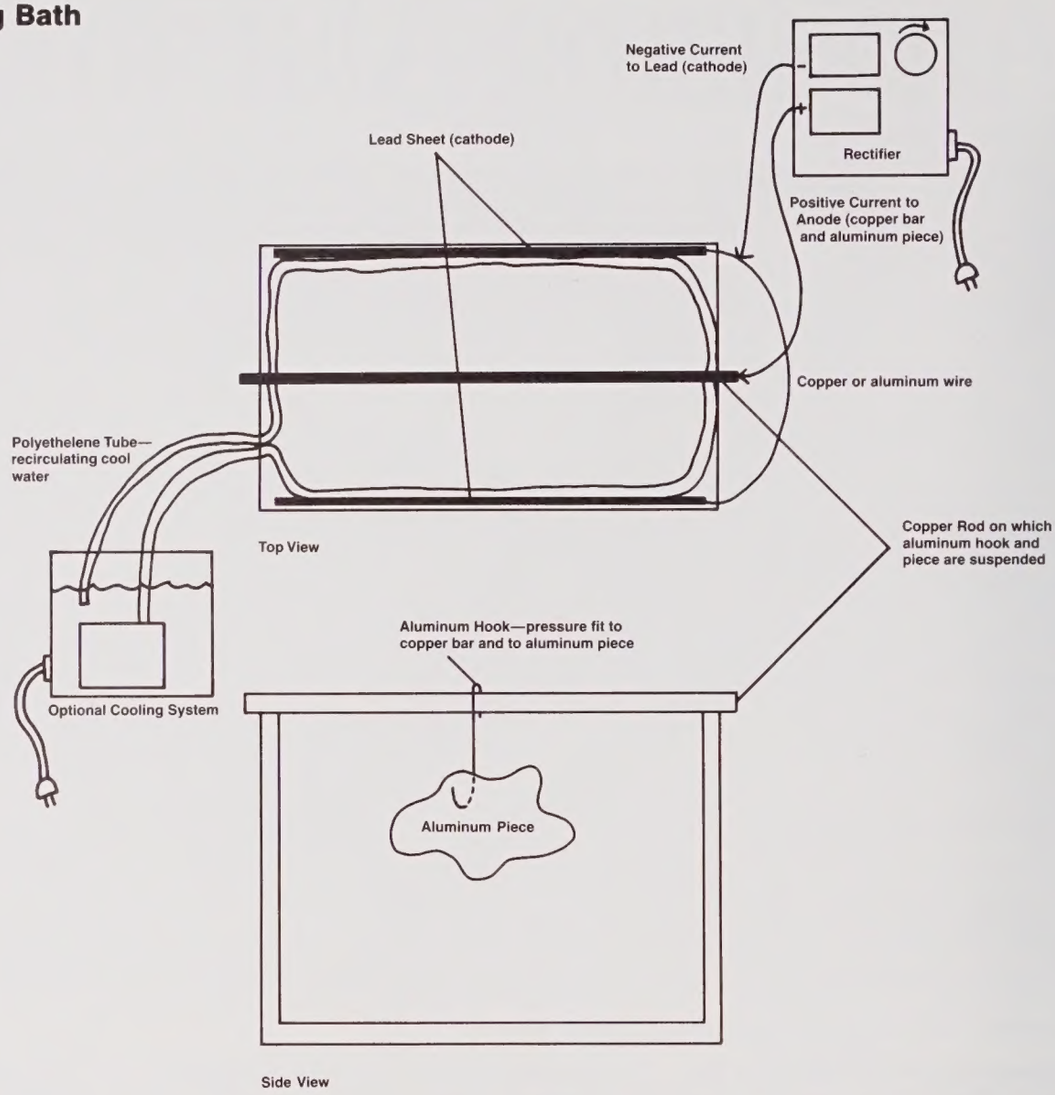
For bright, clear colors on relatively pure aluminum the sulfuric acid process is used. A chromic acid process, which produces a less clear, thinner coating and color, is used for less pure aluminum alloys. (See also *Jewelry Concepts and Technology* by Oppi Untracht, New York: Doubleday, 1982 for more information on the chromic acid process.)

Anodized aluminum has a variety of industrial uses in architecture and building materials, hardware and housewares. Its applications for jewelry are exciting. In addition to the durability of the anodized surface, aluminum is light in weight and the color palette is almost endless. The Sandoz dyes are rated highly in colorfastness and will not fade noticeably for many years. By controlling the variables of time and temperature in the acid bath and the time and temperature of the dyes, multiples of the same color can be easily produced.

The process is a bit more time consuming than that of coloring refractory metals, such as titanium and niobium, but it produces on the aluminum a clear field of color that is much more durable. The color can be solid or shaded through overdyeing. Resists can be used to produce more than one distinct color on a surface, and the dye can also be painted on.

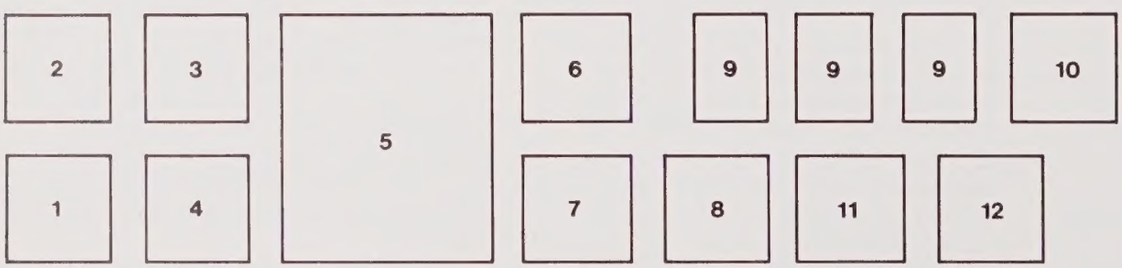
Fumes are created while using the caustic etch and the anodizing bath and the work area must be well-ventilated. (For more information on ventilation, consult *Ventilation: A Practical Guide*, $7.50, available from The Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038.) As with any electrical set-up, normal precautions should be taken. Never touch the anode (work piece) and cathode (lead) or connecting rods or wires while the rectifier is on. The current generated could be extremely dangerous. Rubber gloves should be worn as insulation against electric shock and also for protection from the acids and lye.

Diagram A Anodizing Bath


Negative Current to Lead (cathode)
Rectifier
Lead Sheet (cathode)
Positive Current to Anode (copper bar and aluminum piece)
Copper or aluminum wire
Polyethelene Tube—recirculating cool water
Copper Rod on which aluminum hook and piece are suspended
Top View
Aluminum Hook—pressure fit to copper bar and to aluminum piece
Optional Cooling System
Aluminum Piece
Side View

Note: Remember piece must be completely finished before starting the anodizing process.

Diagram B Anodizing Bath Sequence



1 Caustic Soda
2 Rinse
3 Nitric Dip
4 Rinse
5 Anodize
6 Rinse
7 Neutralize
8 Rinse
9 Dyes
10 Dye Rinse
11 Sealer
12 Rinse

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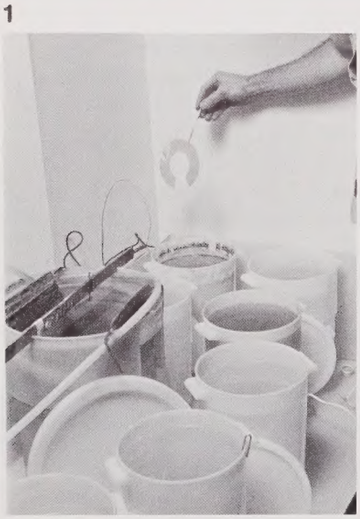

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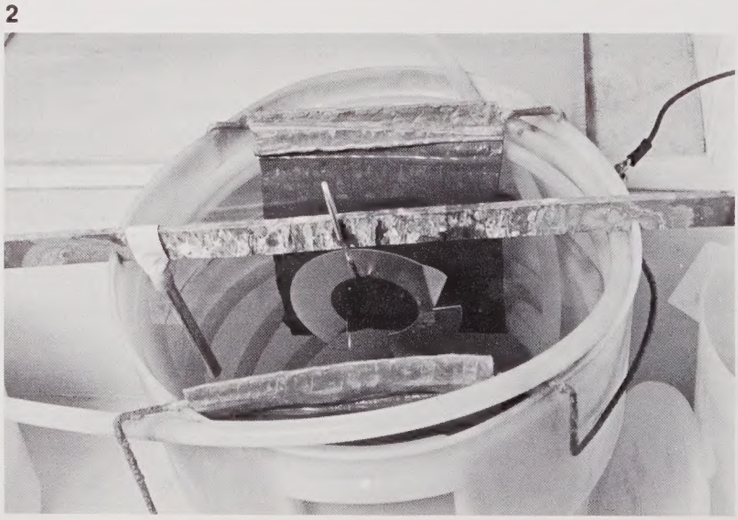

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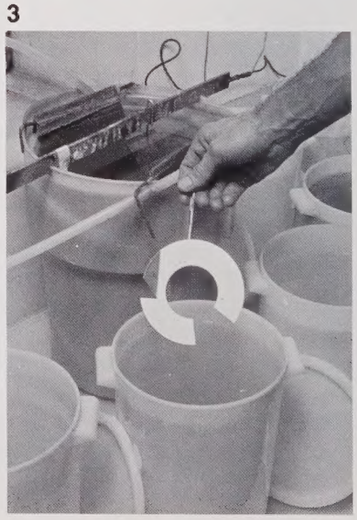

Sulfuric Acid Method

Process

Cleaning the metal

1 Clean metal using soap on a polished surface or pumice on a sanded surface after completely finishing surface (sanding, polishing, etc.). Metal cannot be worked after anodizing.
2 Etch for a short time in Caustic Soda (lye), 4–6 ozs./gallon of water at room temperature for 5–10 minutes.
3 Rinse in clean water.
4 Immerse in Nitric Dip, 5–10% solution in water, for 2 minutes.
5 Rinse in clean water.

Anodizing

1 Fasten aluminum wire or hooks to piece and to copper rod (see Diagram A). Tight fit is very important. Do not touch the piece with bare hands until after it has been sealed. The surface is extremely porous and vulnerable to dirt, grease, fingerprints after anodizing and before sealing. Hooks must be etched or filed after they have gone through the anodizing cycle before they can be reused.
2 Prepare bath with Sulfuric Acid, 15–18% solution in water. Ideal temperature 70°F. Bath will heat up as current is generated and cooling may be necessary. (See cooling system on Diagram A.)
3 Set voltage meter at about 12 volts. Current selected will depend on the amount of metal (surface area) in the bath. A current density of 10–25 amps/ft² is recommended. Immerse piece in bath for 15–60 minutes, depending on desired results. Longer immersion time results in more intense color. For most colors 30 minutes will be sufficient, although black may need the full 60 minutes.
4 Rinse in clean water.
5 Neutralize in Baking Soda and water, 1oz/gallon.
6 Rinse in clean water.

Dyeing

1 Mix dye in water (deionized or tap), according to Sandoz chart (see Equipment). Most colors require approximately 2gms/liter (¼ oz/gallon). Temperature: Use cool dyes and short anodizing time for pale shades, hot (100–120°F.) dyes and longer anodizing time for darker shades. Time: Hang metal in bath for 5–10 minutes or until desired color is reached, checking color often.
2 Rinse in clean water.

Sealing

1 Place metal in boiling water containing Sandoz Sealing Salt AS for at least 10 minutes, 1 oz./gallon. Make sure your work space is well ventilated, as fumes from this solution can be irritating.
2 Rinse thoroughly in warm water and pat dry with a soft, clean cloth.

Notes

For more than one solid color on a piece of metal, resists may be used. (I use a vinyl synthetic resist, which can be easily peeled off). A resist is applied to a very clean surface before starting the process. For every additional color the piece must go through the process one complete time. To retain the original color resist must be applied to previously dyed surfaces before you begin to dye another part of the piece.

A shaded effect can be achieved by immersing the piece partway into one dye and then immersing the other part in another color, the area where they meet will blend together, similar to watercolor.

Dyes may be mixed in the containers, or pieces may be overdyed by immersing in one color, rinsing, then immersing in another color.

Dye may be painted on the surface. The dye should be simmering. The color will be more pale than if it was immersed.

Permanent type felt pens may also be used after anodizing and before immersing in the dye. The piece must be carefully dried before the pen is applied. They act as a resist for the water-based dye while imparting the color of the pen. (Pen colors may not last as long as standard dye colors, but they serve the same purpose.)

Equipment

Container for Anodizing Solution—polyethelene or stainless steel—size dependent on studio capacity.
Rectifier—at least 20 volts and 10 amps, to produce DC current.
Cathodes—lead sheet: approximately equal in surface area to objects to be anodized.
Thermometers—measuring at least 150°F. (for anodizing bath and dyes).
Wires and Clips—aluminum wire is good for hooks. Only aluminum or titanium may be in the bath with your piece. Copper may be used for connecting rods (see Diagram A).
Electric Hotplate for pot of sealer.
Immersion Heaters for heating dyes.
Containers for Dyes, Acids and Rinses—polyethelene buckets 3–6 qts. work well.
Dyes—Sandoz aluminum dyes.
Sealer—Sandoz Sealing Salt AS (nickel acetate, cobalt acetate, boric acid in equal amounts).
Chemicals—Caustic Soda (lye)—this substance is hazardous and requires careful handling.
Nitric Acid, reagent grade.
Sulfuric Acid, reagent grade.
Baking Soda.
Container for sealer—stainless steel pot.
Aluminum—6061, 1100, 5052 series are good and readily available as surplus.
Protective Clothing—rubber gloves, smock or lab coat, goggles.
Miscellaneous—resists: Kodak photoresist, Asphaltum, or synthetic vinyl resists work well.
Felt pens.
Paintbrushes.
Cooling System—adding ice to anodizing bath works temporarily, but a small immersible pump in a bucket of ice water with polyethelene tubes to recirculate the ice water through the anodizing bath works better for longer periods.

Most of the equipment is available through chemical supply companies, hardware stores and electrical equipment companies. Much of it can be obtained through surplus outlets. Buckets may also be obtained from plastics supply companies.

Dyes can be obtained through Met-L-Art in Wilmington, DE, (302) 475-1906. They sell small quantities—2 oz. packages. Additional dye information may be obtained through Sandoz Technical Service Department, (704) 372-0210, 4000 Monroe Rd., Charlotte, NC 28205.

Rectifier: available from I. Shor, Gesswein, Allcraft and all big metalsmithing suppliers. Estimated costs: $150–$200, excluding power supply, which is available for $100–$800.

David Tisdale's work was featured in a solo exhibit at Helen Drutt Gallery, Philadelphia, December 1984—January 1985.

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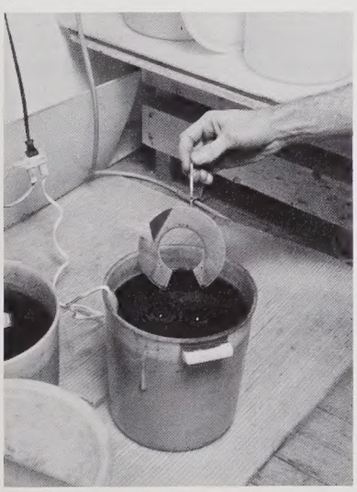

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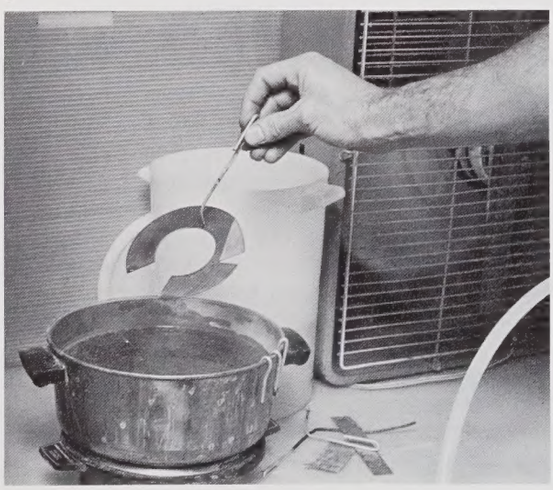

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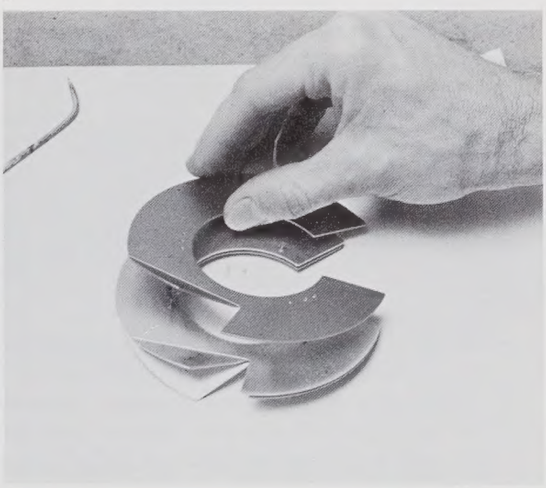

PRECI

The very word PRECIOUS, the concept of PRECIOUSNESS is anathema to most contemporary artists, especially painters and sculptors, and perhaps rightfully so, given the stance of contemporary aesthetics. Yet it continues to intrigue the goldsmith, jeweler. Precious can refer to size, material, scale and proportion, intent. It is not unto itself a negative concept. Of late, however, it is consistently assigned to that arena. But why? Surely we are a people sophisticated enough to realize that all extremes can exist side by side, that contrasts incite and inspire. Just as *BIG* can excite and arouse, and bring on that rush of overwhelming involvement which only the monumental in scale can trigger, so can the truly small in size, in scale, in proportion, trigger a different but equally exciting response within the viewer. . . .

The rarity of a material can denote an object as being precious. The rarity of technical skill needed to create the object is another aspect of its preciousness. The rarity of sublime intensity in its conception is perhaps the most elusive factor. Is a diamond really precious, or is it simply worth a lot of money? They are not the same. Among the most precious objects I have ever encountered are the intricately carved boxwood rosary beads from the Middle Ages. . . .

Tim McCreight, *Chalice*, sterling silver, rock crystal, garnets, partial gold plate, 6"

The motivating idea for this exhibition is amply explained in the thoughtful and well-phrased catalog introduction by William Harper. It is reprinted here for all to enjoy and better understand the exhibition itself as well as to understand all the discussion it will undoubtedly inspire.

Reading the above should help explain why I, as reviewer, felt restricted from fully enjoying these diverse and in many instances quite wonderful works. However, that same restriction forced me to rethink "preciousness" and in turn to dredge up, from a place where I thought they were safely tucked away, related issues that are so fundamental to the question. "Why jewelry at all?" For those of us "older craftsmen" who are actively involved in making our entire living from the design, manufacture and sale of "precious objects," most of these issues have had to be solved in one way or another. However, for the younger people in the field, or about to enter the field, the issues raised by this exhibition are many and complex enough to fuel lively discussions for years to come (as they have for years past).

If only I had not been instructed by the very format of the exhibition that these objects were to be considered "precious" and that preciousness, for the purposes of this exhibition, even had a

O U S N E S S

I embraced the concept of PRECIOUS in my own work essentially in rebellion to the slowly reductionist trends that would eventually culminate in-Minimalism: *less* might be *more*, but was it necessarily the *most*? While this movement might be interesting to the mind, quite often the objects themselves failed the eye. They simply were unable to hold visual interest once they had undergone initial visual scrutiny. A Persian miniature painting holds a complete world within its extraordinary borders. One can look, examine, explore the forms, the details, the narratives, and then turn away, and be left desiring more. This is an experience of intimacy and of time.

It is the *intimacy* which allows the concept of PRECIOUSNESS its most complete flowering. One artist, a single maker, creates an object intimate in size, rich in detail, overwhelming in its delicate relationships of scale and proportion. Introspective objects—contemplative microcosms. Manuscript painting, carved ivories, overembroidered brocades, a Vermeer painting, the art of the goldsmith. These do not easily fit into the modern museum so that endless crowds can look at them. Rather, they are for the single collector, they are in the realm of the individual who will be rewarded for his looking by seeing things which his own mind could never have imagined. . . .

Perhaps the other element, *TIME*, is the crucial factor in regard to the precious object. Time in its active and passive forms, the effect of time taken in the pursuit of an idea, time is often the most precious element in the creation of the precious object, and this same time is the key element of entree which allows the viewer to explore its secrets. The time to explore, the time to ponder.

To be precious is to be nonduplicatable. The most precious object is one which cannot be repeated. It must have unique qualities of the moment it was conceived, and from the time that it was created, that thereby make duplication impossible. Even though objects generally considered precious are usually crafted over a long time, the "moment" is important to them, for it is within this "moment" that the proper forces of idea and commitment, of spirit and hand, converge so that a unique object can come forth. It would not be the same if the point of time was other than what it was.

How more inspiring one Great Pyramid than two World Trade Centers. How more moving a single carved sphere of wood imbued with the wonder of the human spirit than a box full of gems.

Excepted from "Precious Objects" catalog introduction by William Harper. Reprinted with permission.

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size limitation of "no more than six inches in any direction!" Perhaps my uneasiness with the word stems from being too close to it. For 30 years, as a metalsmith and jeweler, I have been trying to deal with preciousness in my own work sensing, as Harper says, that "precious" gradually became a pejorative term with several shades of meaning, never very clear, but negative, nonetheless. Having been trained at a time and in a school where "jewelry" was synonymous with "preciousness" (of the intricate and intrinsically valuable sort) and having survived vicious grumblings from the so-called "fine artists" when a piece of my jewelry was awarded first prize in design over all the other work of that year, and, having taught for 20 years as the only craftsman on a fine arts college faculty, I thought I had come to terms with the issue. However, here I was, in forced confrontation yet again. It brought to mind various attempts I made over the years to banish preciousness from my work. During the 60s and 70s, for example, I reacted to the spirit of that period by producing my share of pieces which could be described as "bold", "spikey", "striking." Was that my bid to be taken seriously as "real" artist, not just a craftsman? I even tried some sculpture with a "heavy" theme, a social commentary piece in which I used the human figure (perhaps an attempt to find a place among the figure-oriented faculty of the college where I taught). I know now that I was seeking greater power, greater weight for my own artistic expression. I was struggling primarily with the problem of "scale."

Scale, among the several points of misunderstanding between artist-craftsmen and fine artists, is perhaps the one which is easiest to demonstrate. Standing before a Franz Klein painting about six feet by eight feet in size, the average human can almost step into the "picture" which Klein created and can be awed by the power of the slashes of black paint as they go whizzing by or as they stand there like jagged constructions with palpable physical dimensions. They are so big that they overwhelm us with their power. Many painters relish the evocative power of abstract form executed in enormous scale and some of them perhaps have little right to the resultant plaudits, because it is the scale of their work alone which makes it so overwhelming. In sculpture, think of Alexander Calder's early pieces. He dabbled in jewelry-sized forms and then developed whimsical little "mobiles." His mobiles ceased to be described as "whimsical," however, when they grew to a size sufficient to overwhelm a human. Sculpture that was "cute" when you could comfortably hold it in your hand became a "powerful

statement" when it grew to the size of a school bus. Take Christo, for example. How wonderful was his enormous orange curtain, billowing for hundreds of yards across a high canyon, a spectacle to behold. However, how much impact would a three-foot long orange silken scarf billowing across a two-foot deep drainage ditch make? It might provoke a self-conscious giggle. Yet again, billow that same silken scarf across a naked, nubile human body and you get to another point of disagreement between the two art forms of "craft" and "fine art," that of the power and meaning in human imagery.

Craftsmen have avoided using human imagery, for the most part, and those who do use it do so in a very stylized way. Stylization often insulates the observer from emotional contact with the image and the result is loss of power for the artist's statement. Of course, the other ingredient missing for most artist craftsmen is an adequate format on which to display human images where they are large and compelling enough to matter. This need for scale leads right back into the fine-art media.

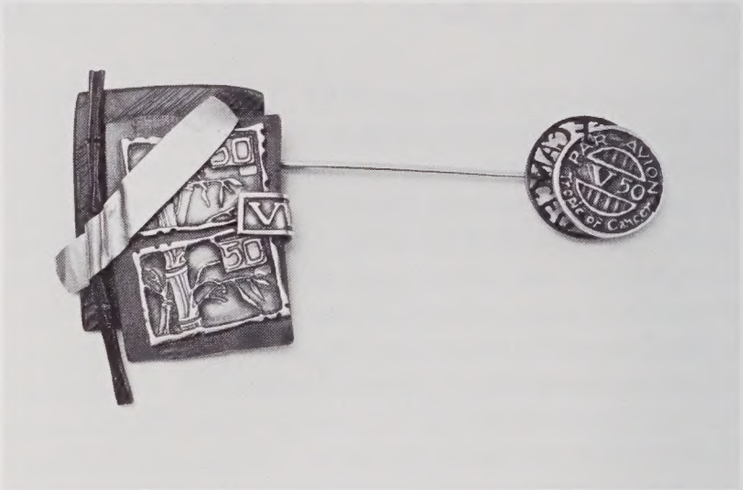
The issues above that I have merely touched upon deserve much more thorough treatment. However, I used them to illustrate certain aspects of a craftsman's struggle in coming to a philosophical position of relative calm. I would not, for one moment advocate that everyone in metals should feel the same way, lest the entire field would collapse into mere artisans plying their trade. The struggles are good. They keep us alive and open. I don't even mean to imply that I have sworn off "bold", "spikey" and "striking." I have simply reprioritized, and, yes, compromised in the least painful way. Yesterday, I sold a "very striking" sterling belt buckle set with an enormous slab of malachite. Today, I spent hours squinting through my #5-power lenses at a tiny gold ring, set with a delicate marquise sapphire and three little diamonds. Precious? Of course! At our shop we have an increasing demand for the later. One aspect of preciousness, for us, is bread on the table.

Perhaps, in deciding to feature preciousness, this exhibit is saying to metalsmiths and jewelers, "Hey, its all right to think 'precious' again." After all, as Harper indicates, we have already gone through the 60s and 70s "crafts revolution." We have proven that we can make some pretty powerful stuff and we've also done some sorting out. Some of us still want to do "big," some "small," some want both. In deciding which is the right course for us, we also have other factors to reckon with.

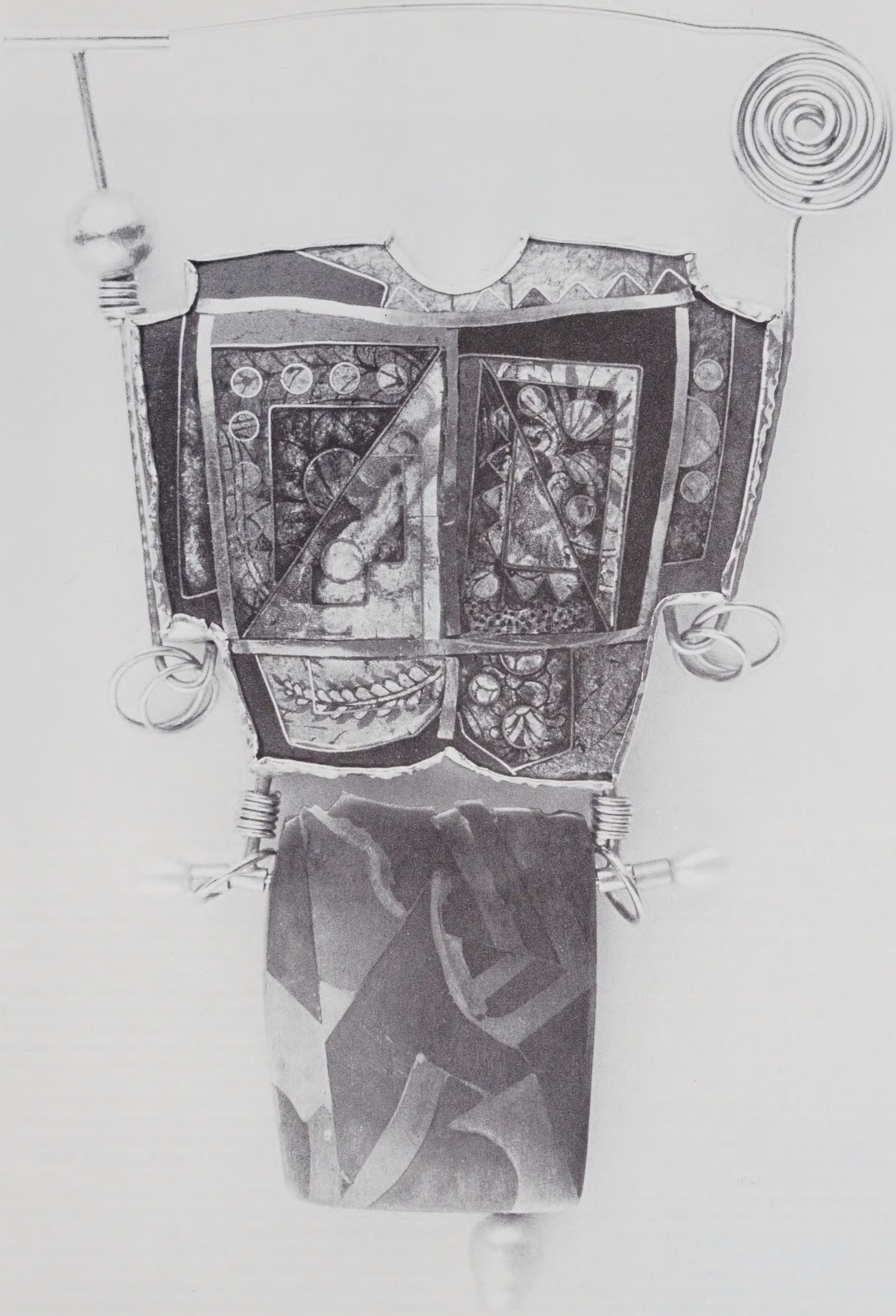
As the result of the "crafts revolution" we have also witnessed the proliferation of jewelers and metalsmiths of extraordinary abilities. This very proliferation, in large measure, is due to the forum and refuge provided for the "crafts revolution" by universities and colleges. Many of these "revolting" craftsmen were and are connected with educational institutions and have seen to it that excellent facilities have been built and that continued support has been forthcoming from the educational institutions themselves as well as from public and private granting agencies. These institutions have become patrons of the arts, to a large degree, and have allowed for the development of excellence and professionalism. The large number of top-notch jewelers and metalsmiths is reason enough to expect a return to the showing off of their design training and extraordinary technical skills and to once again place value upon, gasp, "beauty." What better way to do it than be re-examining preciousness, its connotations of small scale, uniqueness, intricacy and intrinsic value in direct opposition to decades of non-jewelry, wise-cracking social commentary pieces, cardboard houses as brooches and so forth?

We who deal with preciousness in jewelry and other objects know that we are parties to the realization of other kinds of power that do not require large-scale visual formats. We deal with the power to amaze with our intricate designs and skillful constructions. We deal with the power of tradition and sentimentality. We serve as counselors in romantic situations. We also counsel in economics and in other, more tender assessments of personal worth, such as beauty. Economics, i.e., intrinsic value of materials, however, still seems to be the most important powerplay. Much of the buying public feels a need to delight, amaze and impress friends and other social contacts with not only the beauty of an object but also its intrinsic worth. There are, of course, some negative connotations to this attitude, such as, "Do you love me one karat's worth or two?" One can, I believe, look at this kind of power-trip as a more contemporary compression of the primitive need to show off one's wealth and position, the visible value of a wife and so forth. So primitive people staggered around under ropes and ropes of shells and beads and crowns of bug-ridden feathers, whereas a contemporary princess can do the same job with just one huge diamond. Now, that's progress! Yet another related aspect of this game is the question of how far are most people willing to stray from traditional formats in their jewelry of great intrinsic worth? My answer: not very far. If it's relatively inexpensive, then, "Let's have some fun! Design me something outrageous!" However, the more expensive the materials, the finer the gems, the more traditional the designs need to become to make the client feel comfortable. Fortunately, there are wonderful exceptions. However, for the most part, people see huge emeralds with formal diamond surrounds gracing the delicate neck of Marie Antoinette and they want similar treatment for their gems—nice, balanced pendant forms. They see Queen Elizabeth's gargantuan rocks ablaze with the aura of power, their symmetry and pompous pendant forms symbolizing the traditions of balance and solidity. Would it ever "do" for the Queen to appear in a slick, asymmetrical dazzler concocted by one of England's more daring jewelry designers? Someday, maybe. Happily, our efforts at change have not gone unheeded and I believe that we can look forward to doing ever more creative designs, providing we have patience.

Another factor which has undoubtedly influenced the apparent return of interest in precious objects is that of the swing toward socio-political-economic conservatism in the western world. Many newly well-off middle-aged people, and of course, the ubiquitous "Yuppies," have become very interested in "collectibles." They collect precious objects of all kinds and for many reasons, some monetary, some social and some esthetic. Thus encouraged, artist-craftsmen feel freer to employ their finest skills, using the best of



Above: Paula Garrett, *Bamboo and Stamps 1* brooch, sterling silver, kuromido, copper, 14k and 18k gold, 3⅛ × 1¾ × ⅜" d. Photo: Judy Nemeth. **Right:** William Harper, *Robe II*, gold and silver cloisonné enamel on copper with sterling silver, 14k gold, copper, bronze, pearls, 12.6 × 8.4 cm



materials and feeling relatively sure of being able to sell their work.

All of the above notwithstanding, I still approached the task of reviewing this exhibition with some misgivings about the restrictiveness of the terms. However, in truth, the overall effect of this show, as it travels across the country, will be like a review of the past 20 or more years in American jewelry and metalsmithing. This is not an earth-shaker, not a show of the hottest stuff right off the pages of the latest "crafts journal," but there is much to be seen and learned here.

In the spirit of the newly defined "preciousness," I shall happily place William Harper's exquisite enamels at the top of the class. He has managed to survive his and others' more visceral forays into the world of elves, fairies and witches and has come up with mysteriously delightful pieces entitled, *Wizard, Bronze Bibelot, Robe I,* and *Robe II*. I particularly appreciated the more serene organization of elements in *Robe II* which seems to be leading him to a more serious, less fey, approach to design and subject. I hope he does retain the magic, however. Technique is never a problem for Harper . . . it is pure "wizardry."

At the top of the class also are Michael Good's elegant works, which exhibit such an extraordinary control of the medium (that they caused me to consider changing fields entirely). While we all admit that competition is a good thing, how does one account for such phenomenal work at such low prices. We have all seen and marveled at his tapered hollow gold loop earrings and now he confounds us with an intricately ruffled gold bracelet, polished on the outside and tinted an amazing matte orange on the inside. It could easily adorn the wrist of a mermaid princess. These are production pieces at the highest level of accomplishment.

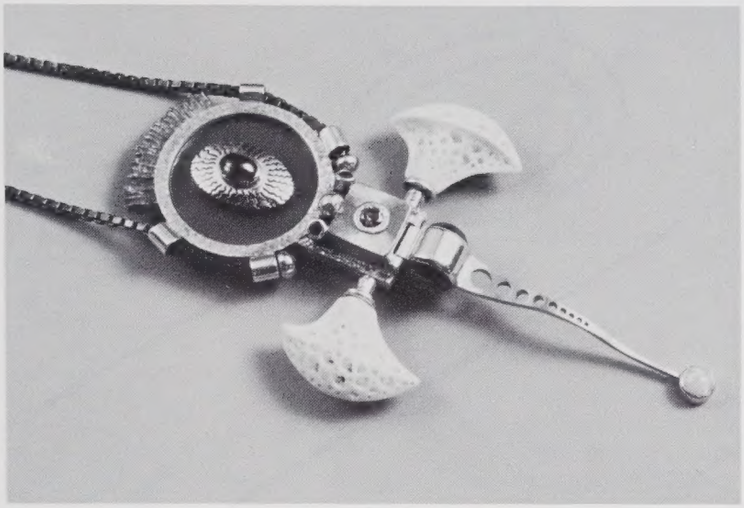
Of course, in the same group of technical masters is Heikki Seppä who seemingly effortlessly whipped up a delicate tourque in honey-comb structured gold. He also showed a pair of large pins in the same technique; they were no less wonderful technically, but a little awkward in design.

Equally masterful, while more traditional, is the work of Kurt Matzdorf. His beautifully wrought *Havdalah Set* is truly precious in scale and obviously the result of vast experience and professionalism. His prices were also those of a man who knows the reality of his particular corner of the business, realistic, even a bit too modest.

Richard Mawdsley's intricate work is still evocative of some of the same nether-realms touched upon by Harper. His pendant with repoussé face and tendrilled forms would delight Glenora the Good Witch. Spells and incantations must surely accompany these pieces.

Spells and witches may not quite be the folk that Tim McCreight has in mind to use his tiny wares but they certainly would find a home in the elfin quarters described by Tolkien. His egg-cup-sized chalice is delicately engraved with minute leaves, the whole effect that of homage to another time.

While still on the subject of other worldly inspiration, we find the delicate, balanced work of David Goebel who arranges private



Left: Kurt Matzdorf, *Havdalah Set*—spice container, Kiddush cup, candle holder, sterling silver, partly gold plated, amethyst. **Above:** David Goebel, *Pendant*, 14k, 18k and 24k gold, sterling silver, copper, tantalum, ivory, opal, garnet, diamond, ruby. Photo: Harold O'Connor

symbols and forms with intricate care. He even manages to incorporate the square links of the manufactured chain with some of the square elements of the pendant. John Cogswell seems to be working in a similar vein, employing a juxtaposition of controlled organic textures and simple geometric forms; however, as much as one can tell from only two pieces, they seem a little forced.

John Hays and Garret DeRuiter are showing simliar textures and colors in their work. DeRuiter stays with more organic forms, while Hays takes flights of fancy into the realm of *Star Wars*. He shows a neckpiece befitting Darth Vader's empress, or some such outer-space persona. He effectively contrasts hard, polished linear elements with dark, moody textures and some lush oxidized silver coloration. Particularly effective is a purplish silver and gold ring, set with tiny, winking diamonds.

In yet another vein of mysteriousness we have Pat Flynn's delicate, spare, little pin in forged, blackened steel with a small yellow gold element poised tentatively off-center. His minimalism provokes in the wearer of his work a quiet rapport with perhaps the tracery of the wind on a sand dune or the exquisite purity of the horizon at sea. While not carrying the multilayered fascination of a Harper enamel, Flynn's work seems like private bits of observation and memory.

To be sure, metal is far more difficult to use as expressively as paint, but it still offers an appreciable variety of guises. As for style, well now, there is a subject worth reams of paper, a veritable motherlode of issues, too complex to deal with adequately here. However, one aspect of style that I find interesting is, where does it come from and how is it spread? We have heard of architectural "style-books" which were popular in America during the great building period from the late 18th through early 20th centuries. Witness the wide-spread vernacular adoption of the Greek-revival style as one example. Question: Are our beautifully illustrated contemporary crafts publications in part "style-books?" If they are, is that bad? Is it bad, for example, that I admit to being simply "blown-away" by Eleanor Moty's current exploration with tourmaline crystals? Seeing them caused me to rush to my box of long-cherished tourmaline crystals and to start designing them into sketches for pieces, ideas for which had perhaps lain dormant for a long time. Certainly, whatever I finally come up with will not be copies of Eleanor's work but might have remained dormant longer had I not been influenced by hers. If several of us produce pieces with these same types of crystal forms, will this be the beginning of a "style?" Is another name for this phenomenon, visual communication? Is this the kind of thing that "fine artists" have been doing right along? Unfortunately, Moty seemed to be saving her latest explorations with tourmaline crystals (which are truly beautiful and precious) for other forums, because she sent to this show two rather quiet and sad pieces. Perhaps it is the keepsake quality of preciousness she chose to express here in her fan-shaped "brooch," big and heavy enough to be a table piece and framing what seem to be bits of a person's memory—a faded photograph, a shell and a hank of hair.

Most exhibitions of a retrospective nature, as I believe this one to be, can be divided into stylistic groups or sensibilities groupings. With that idea in mind, I place Linda Watson-Abbott and Linda Threadgill in league for the cool, frosted look of etched or sand-blasted silver, which was so popular with university-trained jewelers only a few years ago. Delicate sticks of gold on kite shapes lend organic qualities to Watson-Abbott's, while tight, geometric patterns identify Threadgill's. Betsy Douglas, Jane Groover and Joanna Fraser-Rhoades grapple with heavy silver forms with shared uncertainty as to direction. Do the pearls really matter on the tips of the wires; is the fold too forced; are matching slices of watermelon tourmaline in sync with the underlying silver forms and so forth. Their work, of all that was shown, seemed the least precious to me. Paula B. Garrett's sad little memorials to Vietnam (?) are expressive and well-designed. Her colors of rust and kahki are well-suited to her subject. She deals with the introspective aspect of preciousness, evoking bemusement at her particular symbols. Kay Yee does something similar but with much more disturbing imagery. Her series of grubby little enamels evoke, to me, horror stories of bits and pieces of humanity, burnt and clinging to wreckage after a holocaust. "Precious," I don't know.

Stuart Golder was in a category by himself in this show, although he is certainly in league with Mary Lee Hu and other metal weavers. He produces little technical marvels but they are seldom passionate enough for me. His woven leaf-shaped earrings are a departure from perfectly woven, gem-lidded boxes, but I still get the urge to snip one of the strands or put a dimple or a pimple somewhere to give them life.

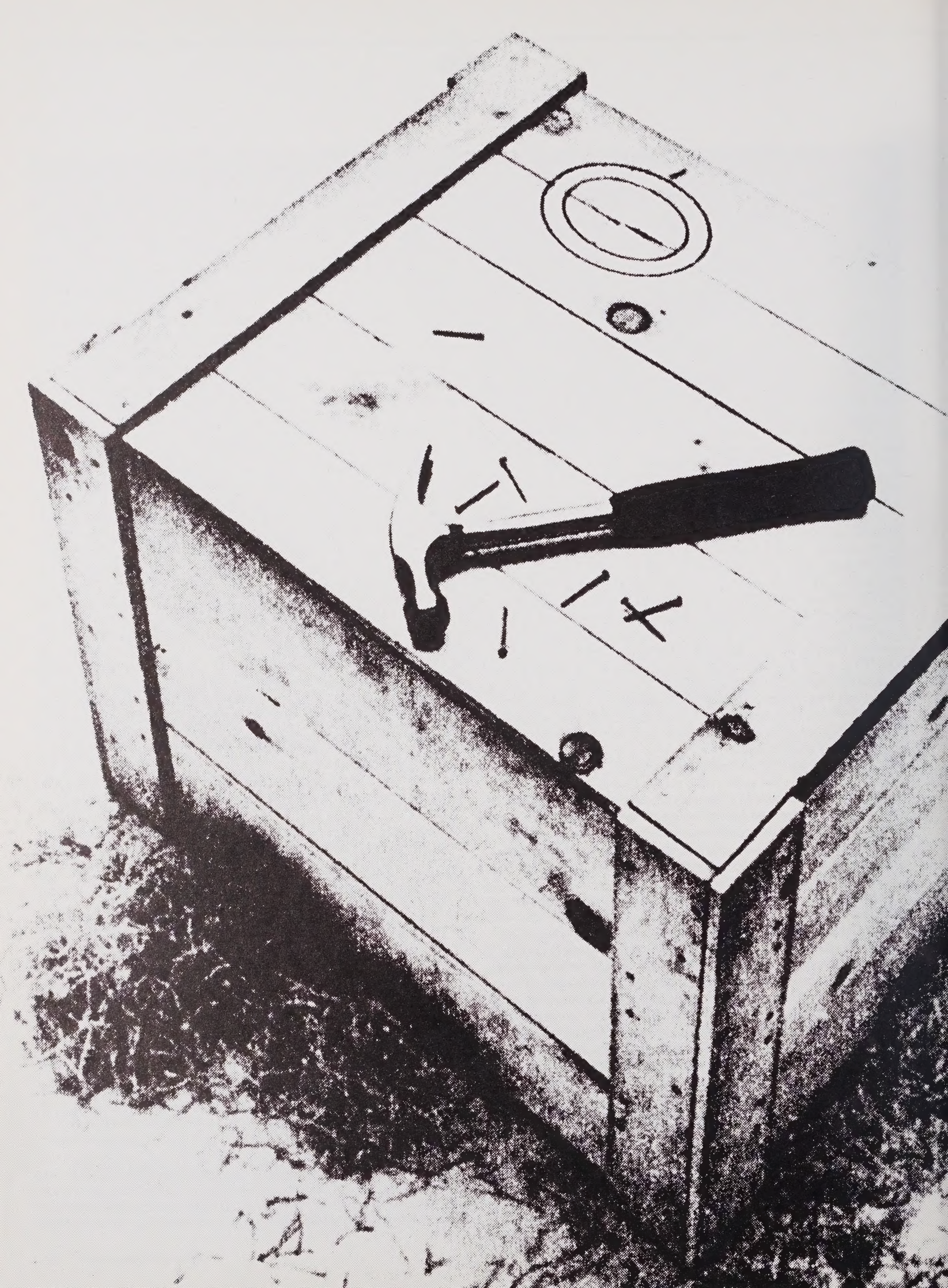
Randel Gunther's titanium "clunkies" (my word) are endearing in their awkwardness. They defy the ubiquitous purples and implied formality of refractory metals with scratchings, dots and dents, but are they "precious"? Alan Revere, on the other hand, uses anodized niobium as we are now used to seeing it, its rich purple and fuschia limited to circles crossed by thin gold wires with minimal virtue—probably quite salable.

David Pimental gets involved with rather brutal forms of bladelike and rocketlike qualities to produce pieces which have a serious, social-commentary nature, while Harold O'Connor explores some of the same territory with his series of "wink, wink, nudge, nudge," "funny," miniature toys.

There is something for everyone in this show. Seeing it caused a healthy retrospective think.

"Precious Objects: A National Invitational Exhibition of Contemporary Metalwork" was held at the Worcester Craft Center, Worcester, MA from September 22 through November 4, 1984. Organized by Tim McCreight and Cyrus Lipsitt, Director of the Center, the exhibit traveled to Bloomington, IL in December. The catalog is available for $3, including postage and handling, from The Worcester Craft Center, 25 Sagamore Road, Worcester, MA 01605. A 35-slide kit of work from the exhibition is also available from the Center for $40.

Vincent Ferrini is a well-known gold- and silversmith from Boston, who, with partners Bob Fairbank and John Reynolds, owns and operates Goldsmiths 3 of Concord, MA. The partners produce a wide variety of contemporary jewelry and some holloware and flatware. They specialize in using precious gems and enamels.



PACKING IT IN

THE NOT SO SECRET METHODS OF ART TRANSPORTATION

by Vanessa Lynn

Packing is hardly a glamorous subject. Yet, like labeling and billing, it remains one of those sine qua nons of your professional—without which, your business would not be. As a former gallery owner, the writer is all too aware of the problems engendered by the slovenly packer. Yet, admittedly, she did not leap at the opportunity to present *Metalsmith* readers with the "definitive" article on the subject. But the fact remains, the article needs to be both written and read.

The secret to mastering the packing task is bound to the following cardinal rules:

a) Assume nothing.
b) Anticipate everything.
c) Expect the worst.

If you can remember these, and act accordingly, you will:

a) Be well ahead of the game.
b) Endear yourself to the gallery/museum community.
c) Probably be asked to participate in more exhibitions, based on your bundling finesse.

What do these rules mean? Exactly what they say. Never even assume that your package will arrive. Never assume it will be handled with intelligence or care on its route, or that it will be opened with same. If it is opened, never assume that the handler can read the instructions, which you will later be instructed to enclose. You are, however, permitted the luxury of at least hoping for reading skills on the part of the unpacker.

From these, the second axiom follows logically. Always anticipate the possibility that your parcel will be lost. Always anticipate malice, ignorance and indifference on the part of every individual who comes in contact with your goods. This is not to say that these problems will exist, but do remember that they may.

The third critical rule is included in the hope that if you abide by it, it may mitigate the inevitable aggrevations inherent in the situation. With these general guidelines in mind, we may approach the particulars.

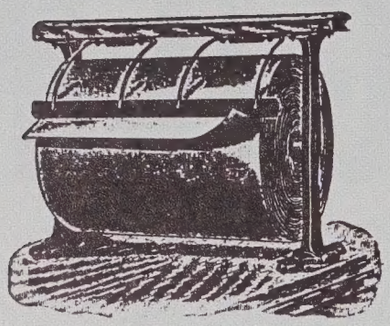
The basic considerations of packing and shipping metal art are no different than those that apply to the packing and shipping of any other art object. While there are a few further points applicable for the shipping of large and/or heavy pieces, the package profile remains the same. And the goal remains the same—getting the piece to its destination without any damage. With this end in mind, think of only one word: *protection.* You must protect the piece from itself, from the packing material, from the container and from the myriad handlers whose own goal is different from your own; to get the parcel to its destination, not necessarily in the same condition as when it started its journey.

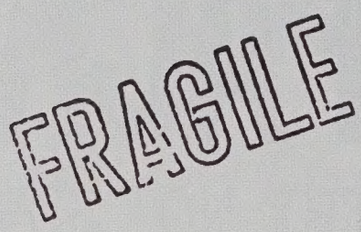
For purposes of clarity, we will first address the simplest packaging situation, and build on that knowledge base for the more complicated situation. Obviously, the simplest case is one in which a small, single item (a piece of jewelry, a little box) is intended for a single destination. In this, as in all subsequent situations, the rule is to seal all surfaces of the piece. If there are any loose or dangling appendages, they should be individually wrapped in plastic wrap before you enclose the rest of the piece. All subsequently used packing materials can easily mar a metal surface—tissue and foam can scratch silver; bronze patinas can be destroyed by paper friction.

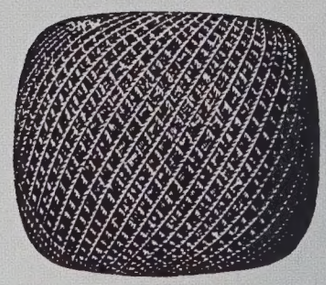
Metal can be safely sealed in plastic, provided no tape or rubber band touches the surface, or tarnish-proof cloth, if the material warrants. It is highly advisable to include silicone gel within this first closure to prevent any accumulation of moisture. The farther the work has to travel, the more likely the possibility of moisture damage occurring.

Following this, the piece may be wrapped in several layers of tissue or newspaper to create a firm layer of padding. For added protection on larger pieces, bubble wrap or additional newspaper is a good idea.

Having sealed and secured the piece, it remains for you to obtain a firm cardboard box. The box should be several inches longer than the wrapped bundle to allow for ample all-around padding. This can be provided by crumpled layers of newspaper, tissue paper, styrofoam pellets or a bed of bubble wrap. The box should be lined and half-filled with this material. Make sure you







have provided a firm bed to support your piece away from the sides and bottom of the box. Lay your packet into the center and then carefully fill the remaining space with your buffering material. The idea is to create a little pocket for the bundle, from which it cannot be jarred. It is advisable to use a differentiating material around the actual piece, to distinguish it from the packing mass. If you pad with newspaper for example, wrap a sheet of colored tissue around the item to insure its visibility.

Prior to closing the box, be sure to include a description of the article therein and a statement of its value. On a separate page, include a clearly written set of instructions for repacking and reshipping. It is also recommended that you enclose a duplicate mailing label listing destination and your return address. This way, should the very worst occur and your exterior label get damaged, there is a possibility that the package will still arrive at one of the two known destinations.

The guidelines for packing a grouping of small items are very similar. The most important thing to remember is that within the box, each wrapped piece should be placed in its own pocket within the protective material, so that it does not come in contact with its traveling companions. Try to build a little protective wall around each padded bundle. This will aid in keeping each in place. The more items included in a single box, the more important is your packing list and your repacking instructions. Be clear, simple and direct.

The most difficult packing hurdle is presented by metal sculpture—the larger the sculpture, the larger the hurdle. But it is never insurmountable. Once again, the basics remain the same, only the details have been changed to protect the innocent (sculpture).

The first order of concern is locating an adequate container. Where relatively large (over three feet) pieces are concerned, most people opt for the construction of a wooden crate. If the work is really large (over six feet) there is often no other choice. But wooden crates, with all the protection they appear to afford, have a drawback. That drawback is their weight. When fully packed with metal sculpture, large wooden crates can be so cumbersome and difficult to handle, that they are poorly handled, i.e., dropped. So, an alternative is often preferable.

Alternatives take creativity and a bit of luck. One artist has found that the heavy-duty cartons used for shipping farm machinery are ideal for his needs. For smaller scale work, the cartons used for quantities of liquor bottles are particularly strong. If one has use for such boxes on a fairly regular basis, it is well worth the effort to seek out a local packing supplier and discuss your unusual needs. He may have something perfectly suited to the job, which can be purchased in small quantity.

In packing free-standing or wall-mounted sculpture for shipment, the notions of protection and support cannot be overstressed. Initially, the work should be treated in the same manner as discussed earlier, with a protective surface wrap and moisture-absorbing crystals or gel. After that, every corner and every appendage must be protectively cushioned. This can be effectively accomplished with bubble wrap, or a closed cell material like Insolite or Evalite, available in large sheets that are easily cut. The point is to provide not only physical protection but shock absorbency as well. Make sure that any loose or hanging elements, which cannot be removed and wrapped separately, are especially well covered and firmly secured. In some cases, this may not be possible. It is then encumbent upon you to construct some type of support within the box to keep this part from moving. Here again, a certain creativity is helpful. It may be achieved by large bundles of bubble wrap wadded between the walls of your prepared box and the free-moving element. Or it may be necessary to build a cradle out of plexiglass designed for the specific contours of your piece. Remember in considering your bracing structure that the entire carton/crate will inevitably be placed both upside down and sideways in the course of its journey.

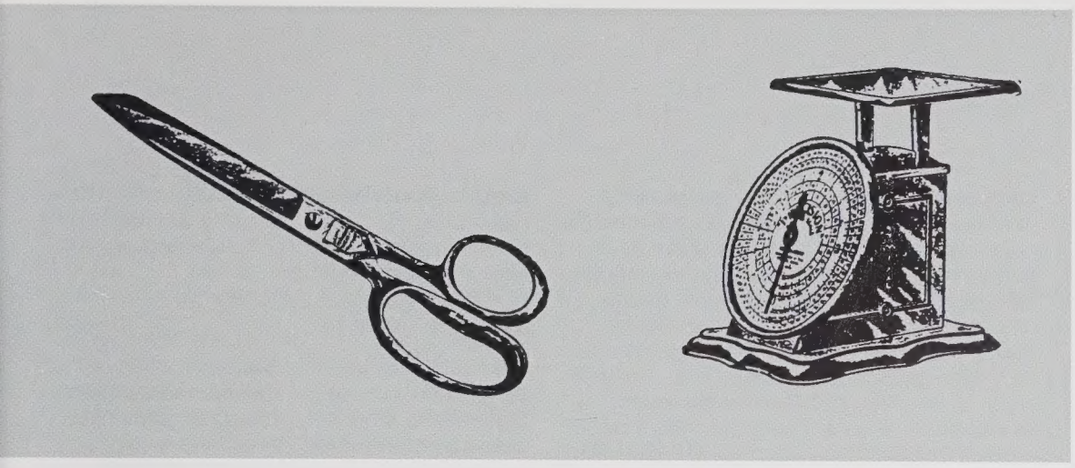
A word here, about mixed-media constructions. If your work includes another material of significantly different weight than your metal armature, it is an excellent idea to consider packing it separately. If the material is lighter than the metal, it may be damaged by the metal. If it is heavier, it may mar the metal. Of course, this does require forethought in the actual construction of your piece. But then, that is why you are reading this article. Forewarned is forearmed.

The ideal situation is to be able to pack like materials together. In this way, each receives the proper attention and is in a better position to arrive unscathed. If it is impossible, then the interior support structure must be absolutely foolproof.

Placing the sculpture and its predesigned brace into the container is managed in the same basic manner as one would pack jewelry. The carton bottom and sides are lined with a cushioning agent. With the exception of crumpled paper, any of the above-mentioned materials will serve. In addition, rigid sheets of styrofoam which can be cut with a breadknife or band saw are excellent wall liners. If the support structure has been premade, it is placed in the box, followed by the well-wrapped artwork. No doubt, additional padding will be needed to fill in the empty spaces and hold everything securely. It is probably worthwhile to fasten your cradle to the padded carton walls with tape.

If the brace has not been prepared, you must place the wrapped sculpture in the center of your lined carton and begin to build a support structure of cardboard, wood or any other packing material that can be wedged in and around the piece and its structural members. Do not use crumpled paper or foam peanuts, but opt instead for a firm material. After accomplishing this, let the packing settle for a day and then recheck its support capability. Add material as you deem necessary. A large sculpture should also be packed with moisture-absorbing crystals. Make sure you include enough for the square footage of the container.

Once you have completed these steps, seal the box with strong tape. Tape one envelope to the exterior lid and insert your packing



and value list. Tape another envelope to the lid and insert your various instructions. If there is any chance of a disaster occurring in the unpacking, then include a guide to this procedure, as well as one for any assembly necessary and most especially, repacking. Label your envelopes. Always keep a copy of the packing list. The envelopes are attached to the outside because the ideal way to ship a piece of this nature is to double box it. The small added effort goes a long way toward security.

The exterior box should be between five and eight inches larger than the interior box. The base should be layered with the usual material. Then place the sealed box in the middle of the box and load in your padding on the sides and top. Once again, a day of settling is a good idea. Place a single sheet with destination and your return address on the very top, seal the box with heavy-duty tape, label it, mark the top and "Fragile" all over, and you are on your way to the trials of shipping.

If your sculpture can only be accommodated by a wooden crate, you are obviously not going to double crate it. Therefore, the trick here is to build a crate large enough to include extensive shock absorbing padding around the edges. If the work needs bracing, it should be approached in exactly the same way as described above. The identical paperwork is placed just under the lid and above the padding. The lid should be screwed shut, with tape placed over the screw heads. Label as above and once again, the task of shipping awaits you.

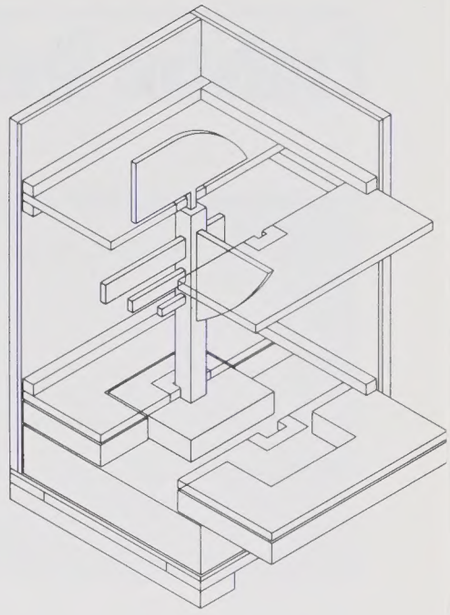
In fact, shipping is not that difficult. For large containers, overland hauling is cheapest, although not the fastest. Therefore you should line up your carrier well before you are ready to ship in order to be able to budget for the time in transit. Other considerations are full insurance coverage and door-to-door service. While it may be possible for you to forego pick-up on your end, you don't want to find out that the trucker on the other end is only responsible for delivering to the curb.

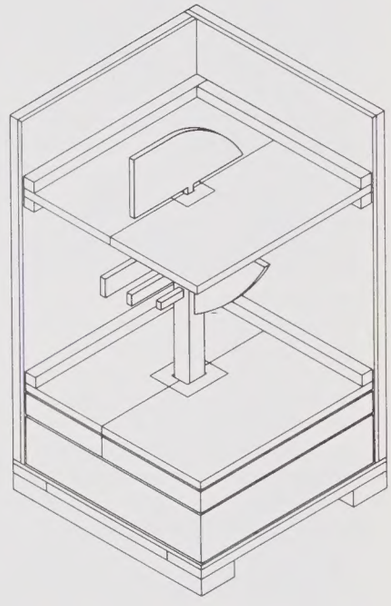
As far as locating a reliable shipper in your area, it is a good idea to consult with other artists about their experiences. The ideal situation is to find a company which is familiar with art handling. Remember that ceramic and wood artists share your concerns. If no first-hand information is available, and you are left with the *Business-to-Business Yellow Pages*, use the "Trucking, Moving and Storage" and "Air Cargo and Package Express" (for emergencies) headings. When doing your comparison shopping, ask the various companies to refer you to regular, local customers. And do check these references. Often a smaller, local company is more accommodating. They have more need for your steady patronage.

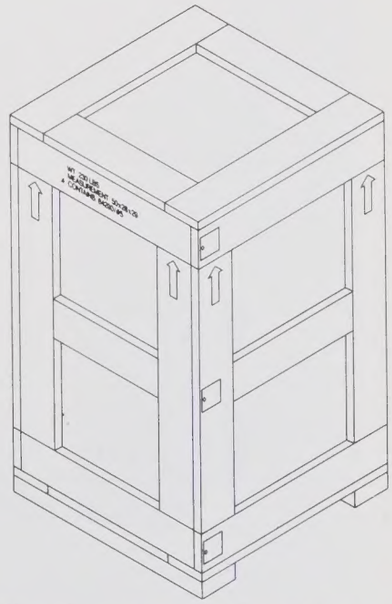
Transporting smaller works presents fewer problems. While many people do use the U.S. Mail by registering and insuring their work for its wholesale value, there have been problems with losses. In attempting to collect on a loss claim here, you must present detailed documentation of the costs of materials and labor. Thus, it is often preferable to absorb the cost of a small package handler. United Parcel Service, although the cheapest, was consistently downgraded by those consulted for this article. There have been problems with personnel and service. Instead, many people did recommend Federal Express. Just be sure that you complete your paperwork properly and that your parcel is fully insured.

There is nothing more frustrating than learning that after months of concentration on the conception and execution of an artwork, the piece has been damaged or destroyed in the final stage of fulfillment. The forethought, time and energy necessary to properly pack and ship your art is a measure of your own respect for your work. Done correctly, it offers its own reward.

Special thanks to the following for their helpful contributions: Artists Sharon Church, John Marshall, Kurt Matzdorf, Richard Mawdsley and Steve Pioso, Registrar's Assistant in Packing and Shipping, Smithsonian Institution, Museum of American Art. Vanessa S. Lynn, former art and architecture librarian at Pratt Institute and former director of the Cooper-Lynn Gallery in New York, is a freelance consultant in art and design.







Illustrations courtesy of Ollendorff Fine Arts

Exhibition Reviews

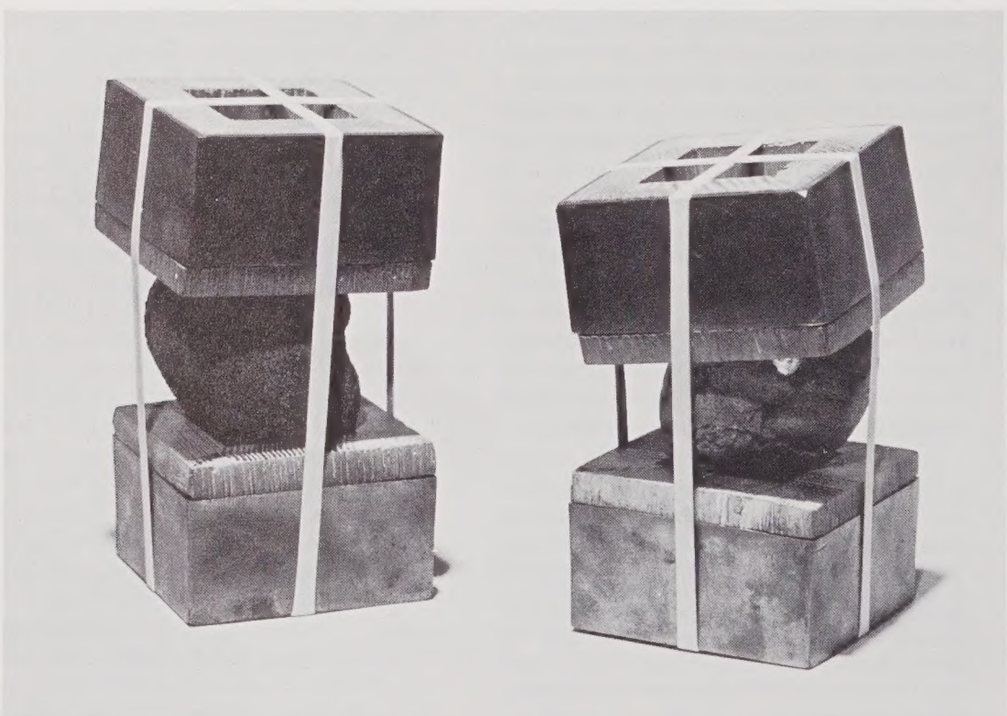
Peter Chamberlain: Exhibition of Unmetal
Hartmann Center Gallery, Bradley University, Peoria, IL
Fall, 1984
by Karl Moehl

Peter Chamberlain is the self-appointed maverick of the art metals world. It is therefore not surprising when he tells us how the works that comprise this show were assembled. He says he rummaged about the studio and took bits and pieces he found — crude pre-art and raw refuse — and utilized them in an "unmetal" manner. The resulting show featured a series of clever transformations involving rods of metal, tubes of screen wire, circular saw discs and metal miscellany. Cotton balls, styrofoam cones, rubber bands and other nonmetal elements intermix as well. Even an outsider can appreciate this gentle spoof aimed at the "academic metal mania scene" that the artist mentions in his posted statement.

Taken out of this satirical context, Chamberlain's Bradley improvisations can be seen as a sincere albeit modest attempt to establish some foothold in the post-modernist morass. As with others in this predicament, the artist betimes has reverted to the primitive and essential, in this case eoliths or magic stones, the original found art objects. We see the stones "under pressure" (sandwiched between wood blocks), "in Siberia" (fenced in by wires and nails) and strapped in a "traveling kit" (along with sunglasses and a cuttle bone).

Otherwise, the titles clue us in to different intimations and intentions of the artist concerning "the blast." There is a photograph of large nails stuck in the sand "witnessing the blast," while below it stand the nails themselves compartmentalized in a clear plastic box, described as "glowing from the blast," *After the Blast* is a symmetrical assemblage that could be taken as a space-age Noah's ark, accommodating the miniature kangaroos that climb its masts, or it may be seen as one of those sci-fi mutants we have learned to recognize.

Seen cold, without taking notice of the titles, or the obligatory artist's statement, or even without knowledge of the artist's background, the work has charm and ingenuity. The gallery was given the look of an eccentric toy store. But it also was a bit wan, and perhaps dispiriting. Seen with the full freight of the erudite meaning suggested by the titles and statement, the work seemed too delicate, too incidental and casual to bear it. Rather in light of the suggested incendiary concerns, the show seemed to be the musings of an intelligent mind and clever hands which, without intensity, fiddled before the flames. True, the artist may have avoided mindless preoccupation with technique itself, but the freedom gained hasn't yet afforded a compelling resolution of much else.



Metals Invitational
November 18, 1984 – January 6, 1985
New Harmony Gallery of Contemporary Art, New Harmony, Indiana
Curated by Lynda LaRoche
by Teresa Callahan

The fashion industry of the 80s has absorbed many of our avenues of aesthetic expression, therefore blurring original intent. Just as fashion killed New Wave music, metalsmithing has become an assuredly confused relative, overlapping with the jewelry industry. The visuals remain, but the original statements are obscured. Post-modern expression in all media seems to be in transition.

This exhibition typified that crossover. It featured very little "clean" metal, but the objects were so perfectly executed that one was dazzled. Function follows fashion in most of these crisply processed pieces. Unlike the trend in the 70s, there were no attempts to elevate objects to art via price tags, titles or conceptual gimmickry. The 80s see an aspiration to fashion through abundant combinations of contrasting materials packaged with a flawless finish, shots of color, moderate pricing, reasonable size and a justifiable, decidedly nonromantic format. These concerns were demonstrated here by production jewelers, witty metalsmiths and educators. Much of the work was so precisely crafted that it appeared icy — the only warmth lent by color. The most refreshing titanium was shown by Lin Stanionis (Oxford, OH), who offered pistachio and citrine rather than the exhausted blues, purples and magentas. While this exhibit contained the work of 10 metalsmiths, two stood out for their different versions of hybridism.

David Tisdale (NY, NY), as always, showed tasteful, thoroughly contemporary and technologically advanced work. His *Disc Bracelet* wore a rich, full teal blue that outshone any of the niobium/titanium genre. His chosen material, anodized aluminum, is in itself, a metaphor of the times. He is an exemplary metalsmith of contemporary attitude, stance and style. Pat Flynn (New Paltz, NY) exhibited sensitive pieces using texture and contrast combined with an extremely light, skillful touch. Flynn featured origamilike wrapping and bundling with a quiet evidence of the human hand. There is a primitive-modern dichotomy here, demonstrating a certain amount of control, but allowing glimpses of emotion. Flynn's work lives with that human input that endures and assures a greater variety within the realm of visual experience — a legacy worth preserving, even in the 1980s.

A black-and-white catalog of the show is available from New Harmony Gallery of Contemporary Art, Owen Block/Main Street, New Harmony, IN 47631.

Above left: Peter Chamberlain, *Magic Rock Traveling Kit*, mixed media; **Left:** *Rocks Under Pressure*, mixed media. Photos: Todd Carroll

Carol Kumata, Beth Potter Rizo-Patron
Elaine Potter Gallery, San Francisco
October 16 – November 17, 1984
by Florence Resnikoff

As the owner of the Contemporary Artisans Gallery for many years, Elaine Potter contributed greatly to the art scene of Northern California by presenting a showcase for California crafts. Recently, she has moved her gallery to the newly developed San Francisco gallery area, changed the name to the Elaine Potter Gallery and continues to be innovative in her exhibitions.

Last fall she invited 40 jewelry designers to submit their most inventive sculptural earrings for a show entitled "The Artful Ear." An impressive exhibit resulted. During this period the gallery also featured work by Carol Kumata and Beth Potter Rizo-Patron. Both artists come from a metalsmithing background, which is obvious from their mastery of materials; both are moving beyond technique and presenting sculpture rather than "object."

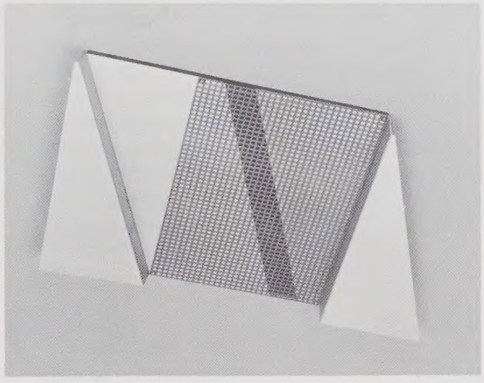
Kumata uses primarily the format of the box, about one-foot cubed, in which she combines metal with wood, plastics and wire. The size functions as an intimate arena where the viewer must peer into tops or openings in order to see the contents. This works well in one respect, but in some of the work, such as *Sun & Moon,* the small size creates a congestion of images, further complicated by a heavy wooden carved top that seems out of scale.

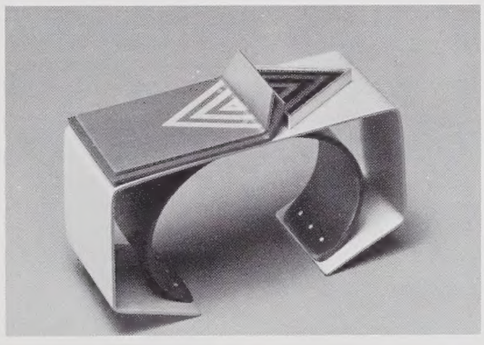
Meltdown, an acrylic model of a transparent brick house with flames coming through the floor was one of the strong statements of the exhibition, as was *Mixed Metaphor* (has anyone looked up the definition of metaphor lately?). In its strong spatial relationships and minimal images this sculpture conveyed a strength missing in the more complex pieces.

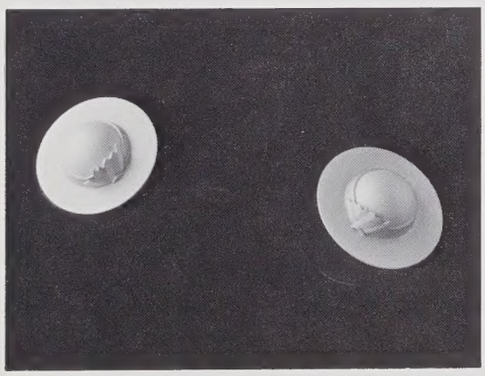
Kumata's earlier work, sometimes described as being oriental in feeling, was replaced in this exhibition by work with more complex imagery and greater involvement with surface patinas, painting of metal and cutting of sheet, which she springs into dimensional forms. Her handling of materials is elegant.

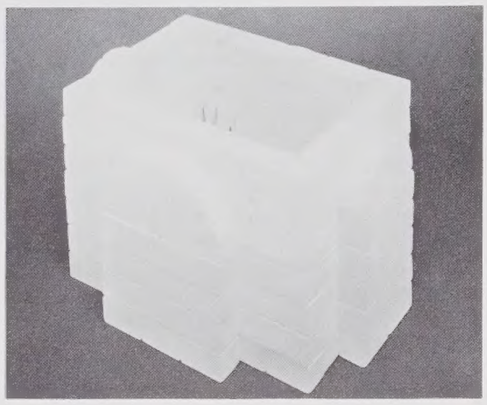
Beth Potter Rizo-Patron's work is larger in scale than Kumata's and the immediate impression was a sense of awe at the highly technical construction. The work is machine-oriented, highly finished and architechtonic. Rizo-Patron works equally well with metals, plastics and fibers. One piece which I liked was *Lying In State,* a beautifully resolved structure of a bronze casket within a glass (or acrylic) form, using copper, brass and aluminum with equal panache. Purple handles enabled royal pall bearers to carry off the beautifully polished and machined sculpture. *Tales of the Artic Winds,* a three-foot disc of white acrylic with a mirror reflecting a complex structure above, all very technical and highly polished was a strong statement but suffered from its complexity.

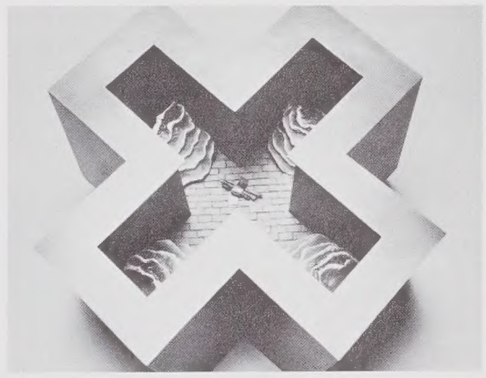
One of Rizo-Patron's strongest works, but for me a bit overpowering, was *Common Denominator,* a large structure incorporating seven units, each of which was made up of eight separate elements: half-domes filled with tiny plastic discs attached to squares, attached to tubes, attached to bars, attached to cast iron forms. My feeling was that a single one of the seven units would have served as the basis for a handsome structure. I thought one of the most appealing sculptures was *Reaping What You Sow,* a vertical structure made up of horizontal bundles of wires tied with wire tipped with colored plastic. This was mounted on a tubular form attached to a rectangular base. The most controversial piece in the show, according to the gallery staff, was *Of Men & Their Monuments.* This was an impressive work, about four feet square, horizontally oriented to be viewed as a commemorative. It was created with great mastery, using both fabricated and cast bronze elements of men and a statement by Dag Hammerskjold. The many images, some legible, others not, created a powerful memorial.

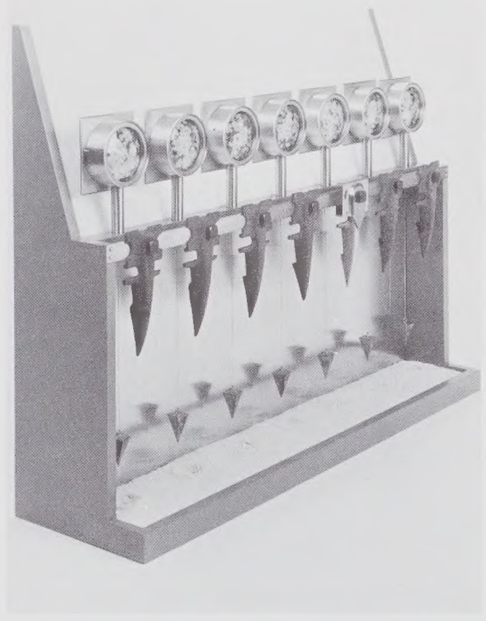












Left, top: David Tisdale, *Tray*, anodized aluminum, 9×14″; **center:** *Rectangular Bracelet,* anodized aluminum, sterling silver, agate and onyx mosaic, 3×2½×1⅛″; **below:** Lynda La Roche, *Hat Earrings,* sterling silver, 14k yellow gold; **Top:** Carol Kumata, *Meltdown,* 6×7×5″. Photo: David Aschkenos; **Center:** Carol Kumata, *Mixed Metaphor,* 6×11×11″. Photo: David Aschkenos; **Above:** Beth Potter Rizo-Patron, *Common Denominator,* 32×42×12″. Photo: Elaine Pope-Lance

Metals
Dawson Gallery, Rochester, NY
September 7 – 29, 1984
by Deborah Norton

In this exhibition the work of Kenneth Louie, Christopher Ellison and Carolyn Morris Bach can be assigned to known metalsmithing categories that are easy to assess. However, the innovative work of Debra Chase, by refusing to fall within the confines of identifiable trends, presents a welcomed challenge to the reviewer.

For this show Chase created several life-sized forms, akin to theater costumes, out of commercial annodized aluminum screening. Though obviously related to clothing, these nonwearable objects suspended from the gallery's ceiling, were clearly not in the trompe l'oeil tradition. And although nonfunctional, they did not seem to fit comfortably in the domain of sculpture.

In *Three Sisters,* Chase uses the basic kimono shape as a point of departure. The arcing, rhythmic curves, accentuated by zig-zag strips of solid aluminum that outline each of the three pieces in the series add vitality to her forms. Randomly scattered on the kimono are numerous "brooches," done in a style reminiscent of the machined look that has become synonymous with RIT, Chase's alma mater. These simplistic brooches consist of a square of screening, sometimes backed by a solid bronze-toned square, ornamented with a single piece of transparent plastic tubing in peach or light green. With these jewelry forms, Chase seems to be good naturedly mimicking the fashion and conceptual art jewelry produced by many of her former classmates. These brooches and the small bronze-colored triangles that also dot the garment, combine to push the piece toward the realm of pattern and decoration. However, attempting to place her work within this category, or within the category of representation and narrative (because these bodiless garments seem to have a story to tell), does disservice to the originality of Chase's artistic conception.

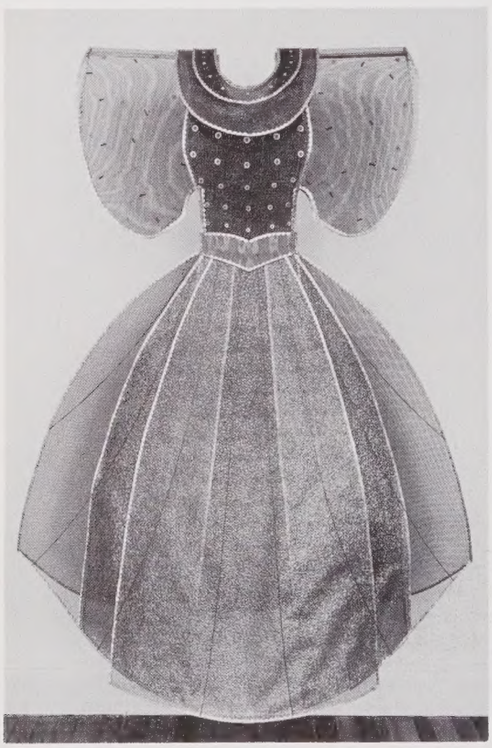
Kenneth Louie, also a recent RIT graduate, exhibited small "sculptures" that were actually brooches on display stands. Predictably, he works in the machined style one has come to expect from an alumnus of this school. The use of a sculptural format to display a piece of jewelry when it is not being worn is a noble concept. However, while the square-within-a-square-within-a-square motif of Louie's jewelry-display-stand sculptures successfully integrates the two elements — to the degree that it is difficult to tell where the brooch ends and the stand begins — the sculpture itself is visually weak. The overabundance of so many strong lines in such a small space makes for confusion and lack of direction. There is no sense of what the sculptor is trying to do or say.

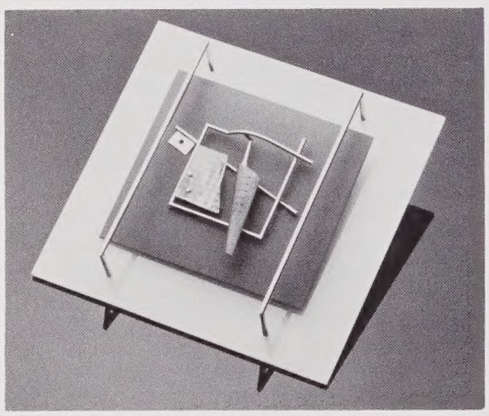
Surprisingly, the brooches themselves, when lifted off the stands, are quite successful. In his finest piece *Flying,* Louie has created an open square frame on which float several well-integrated forms. He has effectively added depth to the piece in various ways: by raising the top leg of the square into an asymmetrical arch; by curling up the corner of the clear acrylic sheet that covers a flat piece of red paper; and by thrusting a red, winged form beyond the boundaries of the square. In a refreshing change of pace, he has avoided the ubiquitous titanium, tantalum and niobium as a means of adding color and instead has relied on paint and colored paper. In place of a commercial pin stem, he has fabricated a stick pin that runs diagonally through the piece. In making the finding an integral part of the piece, Louie is exploring a potentially fruitful area of metalsmithing that is too often ignored. The flag flying at the head of the stick pin and the playful curl of the acrylic add a welcomed touch of lightness to his otherwise serious, intellectual approach.

The third RIT graduate in the show, Christopher Ellison, seems to be a metalsmith in search of a direction. Within the confines of this exhibition he has chosen to display 1950s-style tables, functional vessels, an oriental-style nonfunctional vessel and sculpture. Although bits and pieces of several of his mild steel and copper creations are intriguing — a nice use of pale green patination here, an interesting form there — he has not explored or developed any one idea in adequate depth. When and if he were to accomplish this, there appears to be the potential for interesting results.

I come finally to Carolyn Morris Bach's elegant cosmetic brushes, devoid of deep, intellectual content or highly innovative concepts. By ignoring the latest metalsmithing fads, this RISD graduate makes a strong case for the traditional craft concept of creating beautiful, functional objects. In the best of Bach's silver and copper brushes she has sensitively designed the handles to reinforce, rather than ignore, their inherent conical form. She does this by embellishing the lightly textured surface with widely spaced parallel bands and by finishing the tip of the handle with tiny telescoping tubes. While contemporary in design, these brushes have a timeless quality that is missing in much of today's metalwork.

By juxtaposing innovative and traditional work, this exhibition demonstrates that it is the quality of design and craftsmanship, coupled with the sincerity of the artistic conception, that produces the best results.





Far left: Debra Chase, *Octavia's Ball Gown,* aluminum, plastic sheet, acrylic rod, brass, glass, roller-printed aluminum, 5 × 5′. Photo: Jamey Stillings. **Left:** Kenneth Louie, *Flying,* acrylic, sterling silver, pin—2 × 2″, stand—6 × 6″. **Below:** Carolyn Morris Bach, *Brushes,* nickel, sterling silver, copper

Helen Shirk
The Hand and the Spirit Crafts Gallery,
Scottsdale, Arizona
October – December, 1984
by Betsy Douglas

For more than a decade Helen Shirk has been acclaimed internationally, both for her holloware and for her jewelry of titanium and precious metals. In her recent holloware she has taken a courageous new esthetic direction, which was evident in the 15 vessels featured in this show. For Shirk this series of patinated copper and bronze works represents an unprecedented exploration of new sculptural forms.

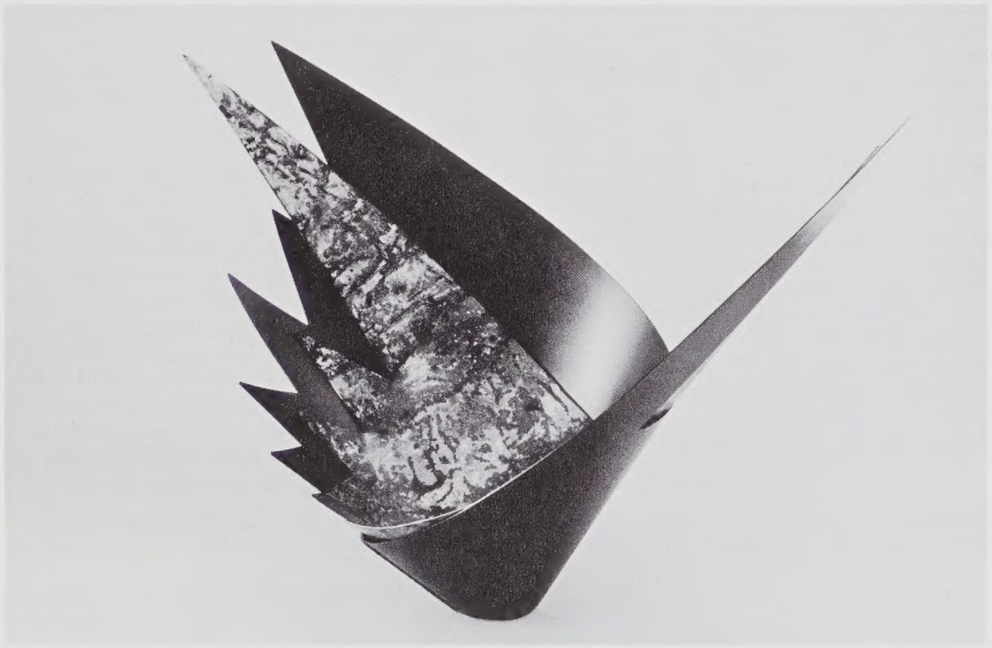
Outstanding among these new works was *Vessel CV8B,* a large boatlike patinated copper container constructed of four layers of sheet metal that fit inside one another and are riveted together. Two interior layers are patinated in a smooth black finish and resemble a multipointed abstraction of a leaf silhouetted against a softly colored layer of blue-green copper. The background layer of metal has a speckled black, blue-green and copper pattern. The overall effect of these superimposed layers is the creation of an aggressive sculptural form that suggests the dynamic release of some internal energy springing out and slicing into space. This soaring vessel is remarkably lightweight for its size.

Vessel CV10B suggests jagged pointed leaves of an exotic plant, coiled together. From an inner core, the layers of metal unfold and thrust out in opposing directions. The outside layer is a smoothly finished gray black. The interior layer is a tiger-striped pattern of turquoise, copper, rust brown and blue black. The total effect is a sophisticated integration of form and sensitive treatment of the patinated surface coloration.

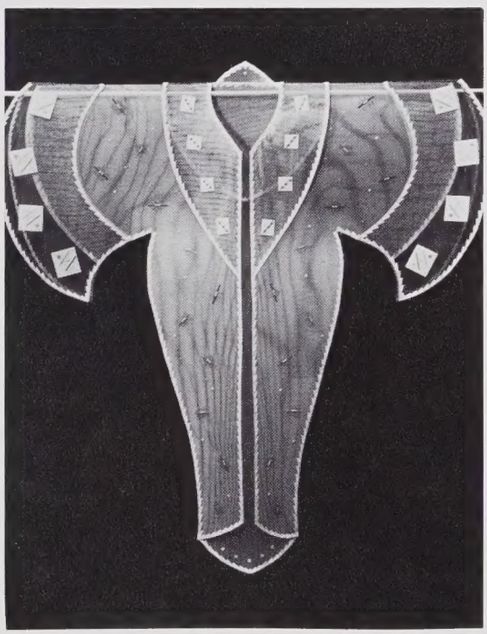
In describing her work Shirk states: "This work reflects influences absorbed from living in an essentially desert environment. It is the alliance of seductive color and pattern with aggressive form, a partnership so often found in the flora of an arid landscape. The forms evolve through an additive process: the buildup of layers which penetrate or enclose space, the injection of color which creates evocative surfaces, the development of a scale in the piece which makes possible a powerful gestural statement."

These recent works also demonstrate Shirk's highly creative use of patinated surface coloration, which is the outgrowth of exploration conducted during a sabbatical leave to England in 1983. At that time she talked with Richard Hughes and Michael Rowe, authors of *The Coloring, Bronzing and Patination of Metals*. She returned to San Diego State University, where she is a professor of metals, and continued investigating patination processes. Shirk shared this technical information about surface coloration at the Great West Metals Symposium at Flagstaff, Arizona in February 1984. An accompanying show of her work gave the public the first opportunity to view her new direction.

Shirk's visually dramatic vessels have a characteristic elegance. Working on a larger scale and in a freer manner than she has in the past, she has made an aggressive esthetic statement that does not rest on the notable success of her earlier work. Instead, her new holloware dramatically evidences Shirk's ability to take creative risks in the continuing development of her art. Also to be congratulated for encouraging this courageous effort are the gallery owners, Star Sacks and Joanne Rapp, who realize that only through the cooperation of progressive artists and dealers can we expect the field of contemporary metalworking to continue its evolution as an art form.



Below: Debra Chase, *Blue Mood of Three Sisters*, aluminum sheet and screen, glass, acrylic rod, springs, bronze screen, 62 × 60 × 6″. Photo: Keil Wuiel. **Right, above:** Helen Shirk, *Vessel CVIOB*, copper, 10 × 17 × 13″, 1984; **Right, below:** *Vessel CV8B*, copper, 24 × 9 × 11″, 1984



Contemporary Jewellery: The Americas, Australia, Europe and Japan
National Museum of Modern Art,
Kyoto, Japan
August – December, 1984
by Florence Resnikoff

The first half of the 1980s has been kind to jewelry designers. Museums in many parts of the world have been exhibiting international as well as regional shows. Catalogs from these shows have demonstrated a certain internationalization of work, and yet there are still many surprises. While wide-ranging technical mastery is evident, what has changed is the intention of the artist.

Two museums have presented historical sections in their jewelry exhibitions. By coincidence, both covered the same period. "Schmuck International 1900 – 1980" opened in Vienna in June of 1980. The historical section showed work borrowed from the Pforzheim Museum in Germany, the Kunstgewerbemuseum in Prague and the Osterreichisches Museum in Vienna. To put the contemporary work in perspective, the museum displayed work from the turn of the century, including that of Lalique, Gaillard, Ancor, Jensen and others from the Art Nouveau to Art Deco eras. The contemporary section exhibited work by 155 artists from Holland, Germany, England, Japan, the United States, Italy, Poland, Finland and Austria. This work, created in the mid to late 1970s, already exhibited the departure from precious metals and gems, apparent in the earlier format, and now seemed to reach for the art image. Technical mastery of other materials — plastic, fiber, ivory, steel and glass — helped produce the desired effect. There were few cast pieces, most having been fabricated. All were wearable. The black-and-white catalog devoted one 10 × 11" page to each artist.

The other exhibit was held in Spain, entitled "80 Anos de Joyeria y Orfebreria 1900–1980." Here, too, earlier jewelry designers, Lalique, Vever and others from Switzerland, France and Germany, plus a number of Spanish artists of that period, were presented. The contemporary Spanish jewelry designers showed some influence from both the Art Nouveau period and from traditional goldsmithing, but recent experimental work, which used both industrial and nonprecious materials, was also displayed.

In May of 1984, "Jewelry International" was exhibited at the American Craft Museum in New York City, including the work of 50 artists from 17 countries. The catalog pictures the work of 39 artists in black and white and nine in color.

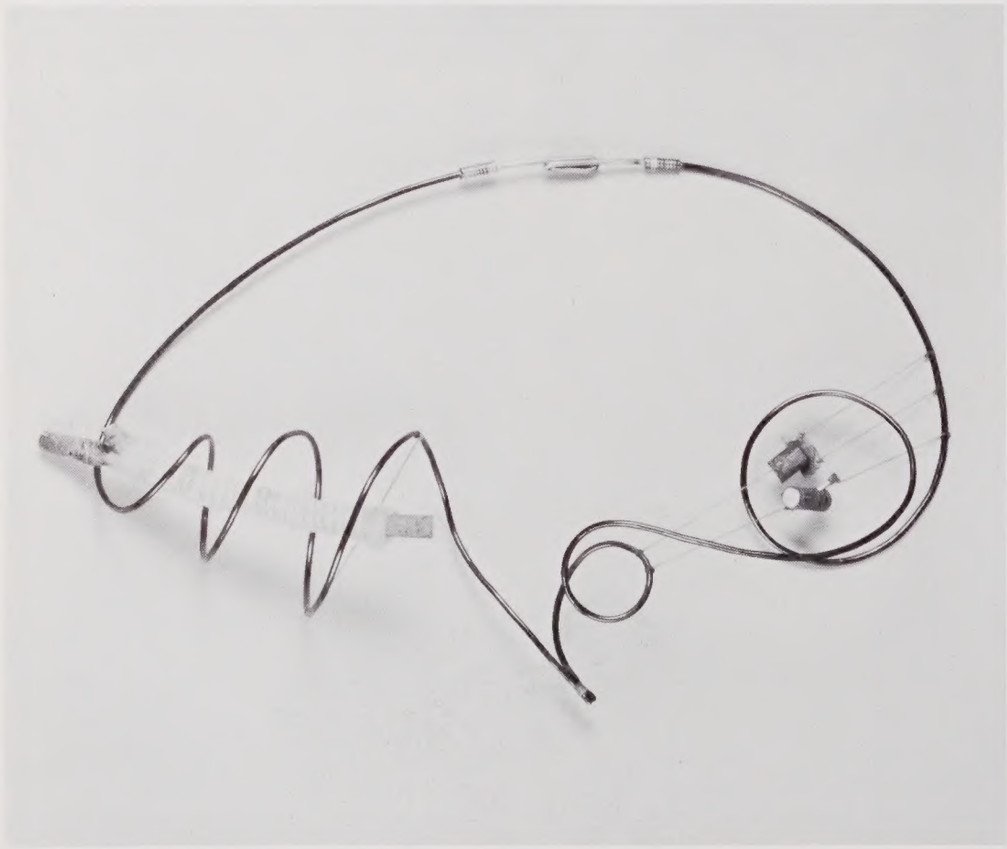
Then August of 1984, "Contemporary Jewellery: The Americas, Australia, Europe and Japan," sponsored by the National Museum of Modern Art, opened in Kyoto, Japan. There was some confusion as to whether this was part of the above exhibition; it was not. The Japanese exhibit represented many more artists and more countries than any previous international survey. Of the 22 countries represented, and almost 500 exhibitors, the United States had the largest contingent, of which most were Society of North American Goldsmiths members. Sixty-two artists had also exhibited in "Schmuck International" and 27 had exhibited in "Jewelry International." From the personal travel of curator Shigeki Fukunaga to the professional packing and transporting of work to Japan, to the publishing of a smashing full-color catalog of every piece of work in the exhibition, the show was a major undertaking, with seeming disregard for expense. The beautifully photographed, large-format catalog is an important and valuable resource that should be in every metalsmith's library. (See *Book Reviews* for review of catalog.)

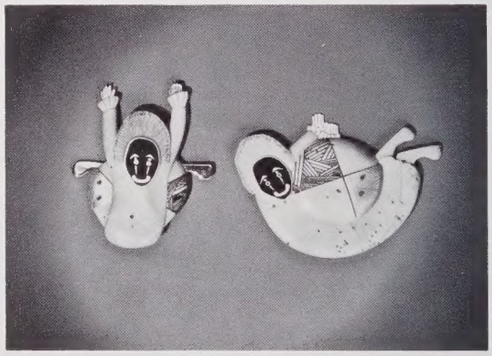
In Kyoto, the work was displayed in five glass-walled exhibition rooms plus a gallery with life-sized mannequins wearing body jewelry in rather startling arrangements. There was great diversity in the jewelry, ranging from unwearable to delightful to impressive to masterful to colorful to wonderful. Internationally speaking, the work was strongly attuned to the art image — not the decorative — the tour-de-force, not the competent cliché. All metals, all materials, all forms conveyed a great feeling of fun in the creation.

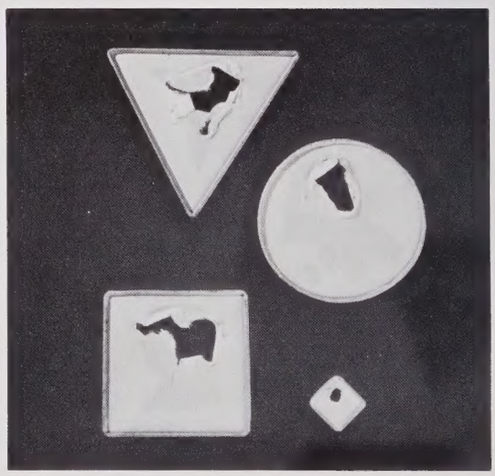
Being an invited artist to the exhibition was a compelling reason for planning a first visit to Japan. Other than Japanese exhibitors I was able to identify only two other exhibitors at the reception: Hiroko Pijanowski and David Castle. Due to the international nature of the reception, I found the ambience rather sober. Many of the more than 600 people attending were dressed in dark business suits, with the women also seemingly dressed for a civic occasion rather than an art happening. The many speeches reinforced this impression. However, it was a wonderful experience to have gone to Japan and to have participated in this fine exhibition.

The catalog is available for 8,230 Yen, air mail (approximately $33.35) or 4,830 Yen, sea mail (approximately $19.57). To order a copy, write for a remittance form to: Miss Ayumi Kondou, Registrar, National Museum of Modern Art, Kyoto, Okazaki Park, Sakyo-ku, Kyoto, 606, Japan.

Below: Akihiko Takeda, *Choker*, 1984. **Below right:** Hugh McLachlan, *The Circus—Part Four* and *Part Five*, **Bottom right:** Tatsuo Kawaguchi, *Blue Catalyst*, 1983–84. Photos: Courtesy National Museum of Contemporary Art, Kyoto







Komelia Hongja Okim

Montgomery College, Rockville, MD
September 1984
by Jack da Silva

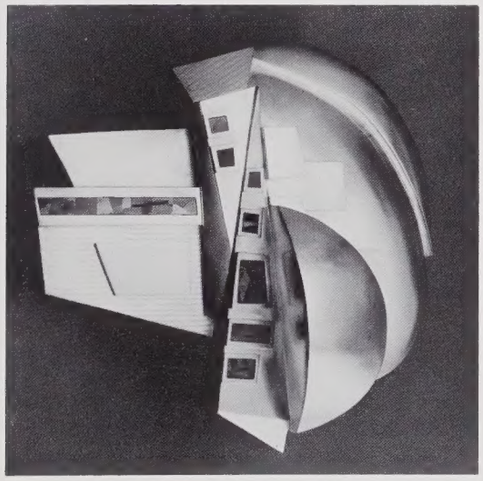
Reflecting on the accomplishments of culture as expressions of human kind, development of the city represents a major example. When we conjure up a cityscape, silhouettes of tall, stark, massive buildings may come to mind. Lights mirrored in the panes of glass, technology's theater of progress. However, when similar visions are approached by an artist, such as Komelia Okim, other facets begin to emerge.

Recently returned from continued travel, research and teaching in Seoul, Korea, Komelia's love for the city, people and her art were clearly seen in this solo exhibition. Influenced by abstract qualities of the city, pieces, sich as *Story of Syo Kyo Ave.* and *Seoul Bridge,* presented dynamic formed/constructed compositions that beckoned the viewer to become involved in the brightly colored activities seen through the "windows." The interaction of peoples' energies generated in the joys of life seemed to shine from the very structure. Concepts of humanity and intuition forming the core, as in *Tea Time, Special Outing* and *Ceremonial Outing,* lent a richness and depth of purpose in these tea services and containers.

Also apparent is the importance of Okim's involvement with and love for the metal. Using the characteristics of the material as a means toward an end rather than denying them, the metal becomes important as the vehicle of her imaginary vistas. Several traditional Hangul (Korean) methods are found juxtaposed with exotic "high-tech" materials. Each material, alloy and technique contribute their own personality to the complex statements generated from Okim's multicultural experiences. Her vitality and directness toward life strongly expands her curiosity in the exploration of form, rather than limiting the search to the minimalist nonstatements/nonforms that seem to plague so much "art" today.

Komelia Okim's variety of work, from jewelry through holloware and sculpture, reflects the impact of the environment around her: the land, the city and especially the people.

Komelia Hougja Okim, *Seoul Bridge*, sterling silver, ivory, titanium, 14 × 14 × 6"



Yeo-Ok Chang and Helene Safire

September 15–October 16, 1984
Plum Gallery, Kensington, MD
by Komelia Hongja Okim

This dual jewelry exhibition revealed similarities—both Safire and Chang have drawn their ideas from landscapes, one from urban, the other from nature, as well as contrasts—Chang's work reflects atmospheric landscape's of both Korea and the Mohawk Valley, NY, whereas, Safire's work depicts elements of the urban landscape from the fresh perspective of aerial photography.

Yeo-Ok Chang uses ebony, ivory and abalone in concert with gold, silver and mild steel to express color harmonies. Roller-printing, metal weaving and reticulation all provide surface embellishments. Of particular interest is her use of a traditional Korean metal technique in a contemporary approach, seen in her necklace and earrings entitled *Golden Days*. As the title suggests, these pieces were done with intricate gold, silver and copper wires, lavishly enriched by inlaying over the black background—mild-steel. This technique is called *Pomok-Saang Gaam, Pomok* meaning fabric and *Saang Gaam* inlay. It is similar to *Damascene*, which has been used in many other countries, such as India, Japan and Spain. It differs in that rather than foils, threadlike fine silver wires are hammered into the finely chiseled steel surface.

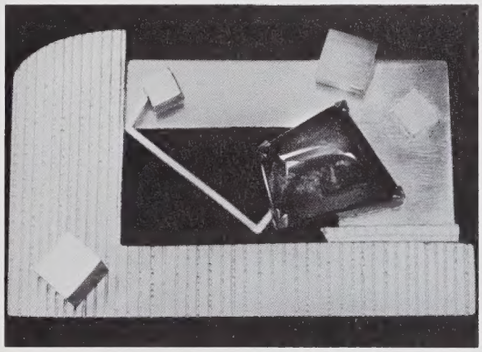
Most of Chang's work is in low relief. her involvement with the landscapes of Korea and the Eastern United States are clearly reflected in the composition and titles of her work, e.g., *Silver Scape, Golden Sand, Snow-White, Mohawk Scene* and *Ebonyscape*. Chang freely expresses her concepts with carefully decorated surfaces and marriage of metals as well as inlaying manmade and natural materials. The technical execution of her work is flawless. Although many of her pieces employ geometric shapes and lines, they are softened by her incorporation of color, the subtle application of surface variations and organic materials. The end result is work that has warmth and sophistication and appears thoughtful but not labored.

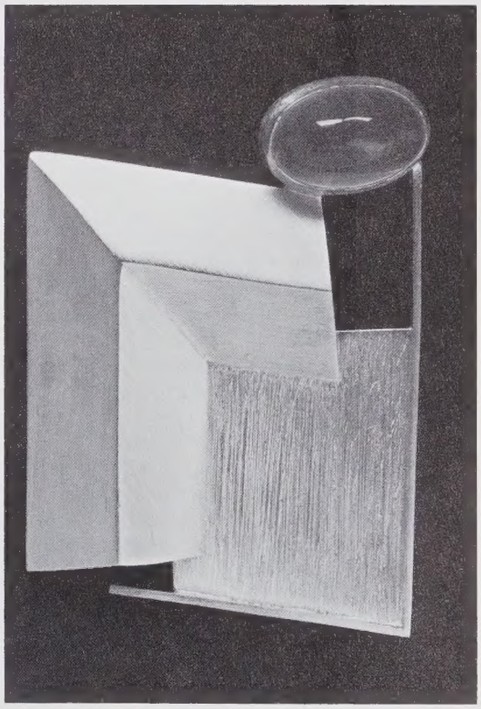
Using similar concepts and impressions, Helene Safire has employed her creative and adventurous thought processes to interpreting aerial photographs of selected urban landscapes. She combines satin, high-gloss and etched surfaces with geometric shapes, punctuated by the use of different shades of green, blue and brown gems and the inlaying of cool enamel and epoxy resin. Her workmanship is clean, precise and meticulous in the use of lines and angles to achieve the subject matter.

The title of her pieces reflect many of her own life experiences, e.g., *East Hampton, South Hampton* and *Bridge Hampton*. The individual environment is so clearly depicted that one feels as though one were really seeing it from a sky-high vantage point. Particularly effective was *Surreal Estates*, in which Safire combined a reticulated surface (the pin) with imbedded, but removable, earring pairs in geometric shapes to form a total landscape. *The Water's Fine* is another example of her ability to wed elements of metals and gems, in this instance a satin-finished metal surface with a cool complimentary aquamarine cabochon to create the illusion of aerial perspective.

Wandering through this show, I felt as if I were up in the sky looking down at small, fast-moving abstracted shapes in a panorama of rooftops, pools and other dwellings, leading into the lush world of fields, forests and unblemished natural settings. The two women's work, although drawn from similar sources, provides a contrast of interpretation that is interesting and satisfying from both artistic and emotional standpoints.

Below: Yeo-Ok Chang, *Golden Days* necklace and earrings, Pomok-saang Gaam, 14k gold, fine silver and copper wires on steel and sterling silver. **Bottom:** Helene Safire, *Surreal Estate* pin with 4 attached earrings, sterling silver, boulder opal. **Right:** Helene Safire, *The Water's Fine*, sterling silver, aquamarine, cabochon. Photo: Breger & Assoc.





National Jewelry and Unique Objects Invitational

Fine Arts Center of Tempe, Tempe, Arizona
November 18 – December 28, 1984
by Betsy Douglas

For this exhibition, curator David Pimentel, Associate Professor of Art, Arizona State University, invited 35 artists for their diversity and innovative approaches to jewelry/metalsmithing. The participants ranged from those who make their livelihood by creating and selling their work to those who work in academia. Geographically, the artists spanned the entire United States, from Maine to Washington and Hawaii. This exhibition evidenced two distinct directions in contemporary metalwork: sculpture and wearable art. Many of the invited artists were concerned with individual statements in a sculptural context, including Michael Tom, Jon Havener, J. Fred Woell, Carol Kumata, Gary Griffin, Thelma Coles and Jim Cotter.

Outstanding to this viewer was the work of Michael Tom. His *Acceptance,* a highly refined holloware/sculpture of patinated copper, extended the concept of the bowl into an object of pure abstracted form. This ritualistic vessel has a curved square lid with a circular inset of *mokumé gane* that appears to float in the square opening of the bowl. Equally exquisite was Tom's *Maturity,* an elegant raised copper container whose upper edge of hammered wires extends upwards at each side to create treelike handles.

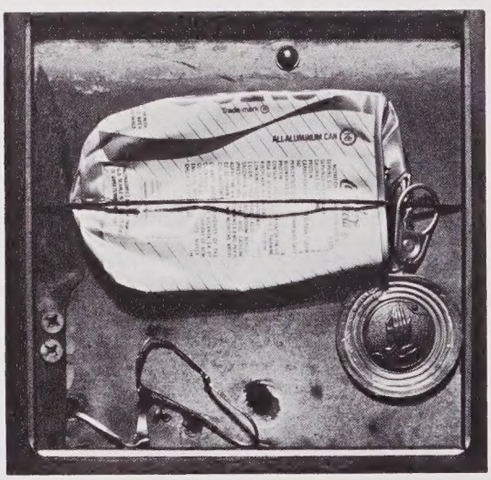
A contrasting approach was projected in *Here's To Your Health,* a metalwork wall panel by J. Fred Woell. This walnut-framed relief is an eclectic collage of found objects, including a flattened Coke can, a rusted knife blank, a tin can lid framing a miniature of praying hands and a broken fragment of gold wire-rim glasses mounted on a support pierced with bullet holes. Woell uses such objects to make a personal commentary on man's condition in a violent society.

Particularly distinctive were works by Jon Havener and Lane Coulter. Working in the visual tradition of sculptor Seymour Lipton, Havener, in *Conquistador* and *Standing on Three,* has created two powerful sculptures of blackened brass and copper. These works are aggressive expressionistic three-legged forms that boldly slash and stalk space suggesting walking armor and weapons. Lane Coulter's pewter vase simulating marble thematically opposes Havener's warlike constructions through its serene and classical form and painted trompe l'oeil pink marble surface. Also peaceful in character were the figurative enameled panels of Jamie Bennett, including *"Ms. L" with Brooch,* which depicts an off-white silhouette of a woman holding a mirror executed in soft colors: warm grays, mauves and gray blacks.

The jewelry portion of the exhibition presented work by a number of notable artists, including Linda Threadgill, Linda Watson Abbott, Richard Mawdsley, Leslie Leupp, Al Gilmore, Susan Kingsley, Mac McCall and Kate Wagle. Kate Wagle submitted two brooches and a bracelet featuring delicate patterns of brass fused into sterling silver discs with holes in the center. Linda Threadgill's handsome brooch *Patchwork Triangle* also incorporated etched geometric patterns of brass overlay viewed through a triangular window of sterling silver. Three sophisticated brooches by Linda Watson Abbott combine irregularly shaped sheets of sterling silver framed in gold with graphic patterns of tiny calligraphy made by felt marking pens. Leslie Leupp explores geometric linear form and pattern in his architectonic-looking bracelets of steel, aluminium and titanium. Richard Mawdsley's *Headdress #3* is a pendant featuring a large chased face with a remarkably elaborate headdress suspended from an intricately constructed chain. This neckpiece, made of sterling silver, banded agate and moonstone, enabled the viewer to enjoy Mawdsley's wit in creating an outrageous "goddess" and his incredible skill in tubular fabrication.

"The National Jewelry and Unique Objects Invitational" provided an unusual opportunity for Southwest viewers to see excellent work by metal artists of national and international reputation. In addition, the sculpture and jewelry work presented here evidenced the artists' personal imagery and concepts, which transcend what is popularly considered as jewelry or sculpture. Long overdue, this was the first major national invitational metals show to be held in the State of Arizona since the "Metalsmith" show organized by the Phoenix Art Museum and the Society of North American Goldsmiths in 1977. The Fine Art Center of Tempe deserves praise for their foresight and commitment to excellence in mounting a national exhibition of contemporary metalwork of this quality and diversity.

Below: J. Fred Woell, *Here's to Your Health* wall panel, 8½ × 8½ × 1½". Photo: David E. Cook. **Bottom:** John Havener, *Conquistador*, brass, 10½ × 10½ × 8"



Donald Friedlich, Enid Kaplan

Convergence Gallery, New York, N.Y.
September 18–October 14, 1984
by Vanessa S. Lynn

One of the pleasures of the well-chosen dual exhibition is the enhanced appreciation possible when two divergent esthetic statements present themselves for intimate comparison. This was the case at the show at Convergence where the work of Donald Friedlich and Enid Kaplan comfortably shared a wall case. There is everything to differentiate the two bodies of work: Friedlich's is a minimalist presentation, Kaplan's a constructivist puzzle. Kaplan takes human follies and foibles as one of her primary preoccupations. This extends to her concern for the anatomy of the wearer. Friedlich's subject is art and its quintessential questions. His pieces have a timeless quality. He will also readily admit that the wearer is not formally factored into his work beyond basic concerns of size and weight of the piece. Kaplan's statement is of its time—new wave form and color are strong presences. Kaplan's esthetic is almost baroque; Friedlich's derives from an Oriental-inspired minimalism.

Kaplan has expanded upon her past metal collage to now define a figurative statement. The result is an intricate layering of metals, etched surfaces, cut-away forms and the careful inclusion of the titanium color palette, to create a dancing dangle of elongated bodies and lively heads immersed in conversation and/or confrontation. The formalist investigations of Donald Friedlich render elements to their essential esthetic, striving to make tangible the ephemeral qualities of tension, interruption and, lately, erosion. He employs slate, ivory, golds and touches of titanium to probe his concerns in earrings, necklaces and brooches.

Friedlich's commitment to an Eastern purity is sincere, and it offers him a monumental challenge. The simplicity and order of oriental packaging, the refinement of the Japanese garden, the delicacy of texture found in handmade paper are conceptual influences that find their way into his work. If individual pieces are not always entirely successful, it is becaue there is no room for error in the vision he seeks. The Japanese make this point in Ikebana—the art of flower arranging. A single misplaced branch can destroy an entire composition, even though made up of only three elements. Friedlich treads that thin line, between bareness and boredom. Sometimes he misses; the spare, elongated earrings of ivory or slate in this collection, seemed too simple to entice. The two necklaces, composed of slate and gold rectilinear forms were set on "chains" of tumbled onyx and gold beads. But round beads and angular centerpieces do not speak to each other—the two elements need to be better integrated.

Friedlich excels, however, in his deceptively simple brooches. All begin with an irregular rectilinear format. Interest is often added by a subtle surface changes—the texture of handmade paper is one the artist favors and successfully accomplishes. One exciting group of pins used a dense slate for the basic surface. The original rectangle was then altered, or "interrupted," by an ongoing dialogue with various materials. In one of many variations exploring the dynamics of

tension, a diagonal had been sandblasted into the slate slab, bisecting the "canvas" by a change in surface texture and height. Appearing at first applied, but in fact also sandblasted out of the stone, were three oblong forms whose surfaces were also effected by the original diagonal. Each of these regular elements had a top of 18k gold, whose lower defined edge echoed the dominant diagonal. This dynamic work, one of the most successful in the show, merits closer scrutiny. While ostensibly a simple piece, comprised of just slate and gold, in Friedlilch's masterful hand, the sandblasting technique added the complexity of another material. By altering the texture and layering the heights within these less than 2″ square compositions, the single surface could be read as many. On this particular piece, the light and applied textures actually created seven different slate surfaces. yet, it is only one small stone. In this brooch the artist fully achieved his esthetic intent. When Friedlich is good, he is great! But a "less is more" esthetic is a ruthless one. As in Ikebana, there is no room for a single hesitation. Other brooches in this show that addressed the same concerns, employed the same materials and sought the same subtelty, because of a compositional flaw or too few elements, fell short of the desired impact. Having more than proven that he is capable of meeting his self-imposed demands, the artist should continue exploring and expanding his chosen vocabulary and studying the successful models of his Eastern mentors. In addition, the design tenets of the Bauhaus, as well as the transcendent Suprematist compositions of the Russian painter and theorist Kasimir Malevich, may have additional secrets to reveal.

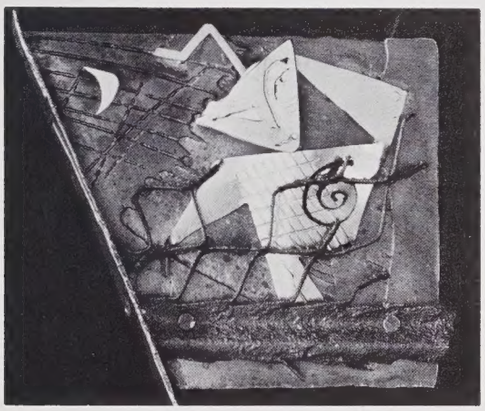
The more one studies the work of Kaplan and Friedlich in proximity, the more one is pleasantly reminded of just how diverse successful esthetic statements within a jewelry genre, can be. If Friedrich's work is stark and serious, kaplan's is wild and whimsical. For this show she offered three single earrings, one bracelet, two pins, two necklaces, two hair ornaments and one nonwearable piece. The artist sets three criteria for her work: it must "look fabulous," it must work with the body and it must have content. With the exception of the bracelet, which was too abstract for this group, Kaplan achieived her aims—often with great savvy.

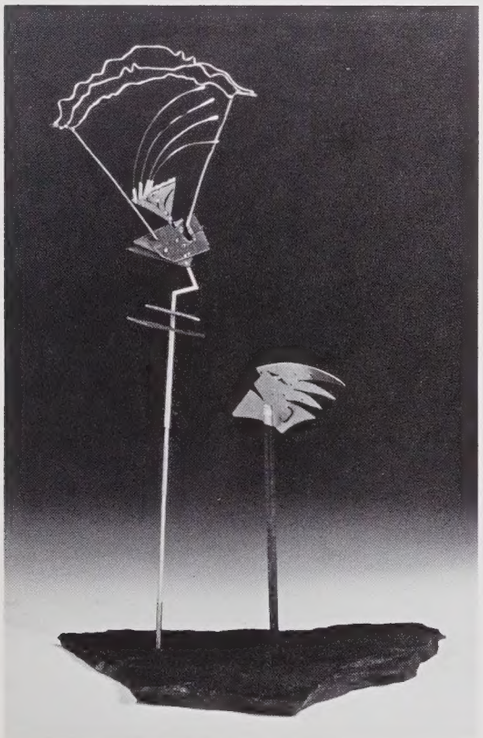
In culling the urban environment for inspiration—city structures, walls, ubiquitous grids and fences—Kaplan captures the frenetic energy of the city in her work. The colors, through a refined use of the titanium/niobium range, refer to the new wave explosion. One is reminded of the energized, linear gesture of Keith Haring's figures, as well as a remarkable relationship to the sculpted heads of New York ceramic sculptor Judy Moonelis. (The latter is Kaplan's close friend, and there is an acknowledged exchange.) Here the artist attempted to take her pieces beyond figural jewelry: she included several mounts for the earrings, so that when not being worn they could still be enjoyed as miniature sculptures. In one pair, a male and female head seem engaged in a lively verbal exchange. When the earrings are worn, the dialogue takes place across the wearer's face, but when not in use they are closely set on a slate background which can be wall mounted. Then one can really appreciate the protrusive barbed tongue of the man and the sly hand of the woman, resting against her cheek as if protecting her owner from the verbal assault.

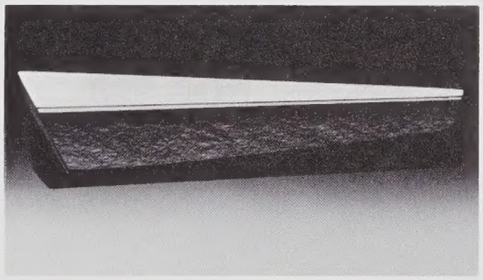
In *Ladies With Glowing Eyes*, a pair of earrings paying homage to the punk influence of asymmetry in jewelry, one earring was a clever head, the other, an entire body made in the Kaplan vocabulary of triangular head and torso, wire arms and hair and slivers of dangling triangulated pieces reminiscent of the body's movement. Fastened at their edges with tiny pins, the individual elements move freely with the wearer's motion. When not being worn, the earrings hang on either end of a skewed cross-piece, so that, again, the pieces seem to engage each other both on and off the wearer.

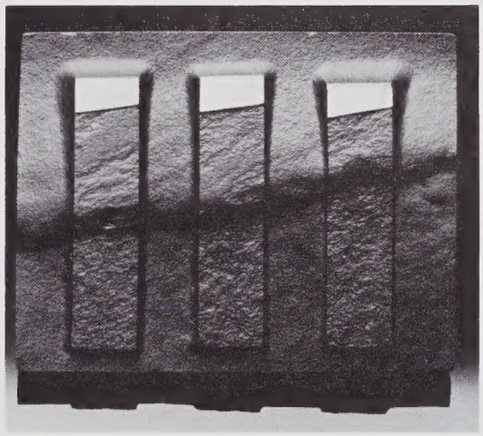
The artist's evolving interest in sculpture prompted her to include one larger scale (20″ high) nonwearable piece in the exhibition. *Dancing in the Ruins* placed a 15″ high female figure, in the characteristic Kaplan mode, within a sort of stage set of charred wood. While possibly a first attempt to claim so large a space for her figures, the piece remained unresolved. Figure and ground seemed at odds. Despite the inclusion of an etched metal plate secured to one of the structural members, the materials remained separate. More importantly, we were given no clues to the curious construction. We knew neither where the figure was, nor why she was there. It is perhaps a direction in which the artist should continue, but this sole exploration remained premature.

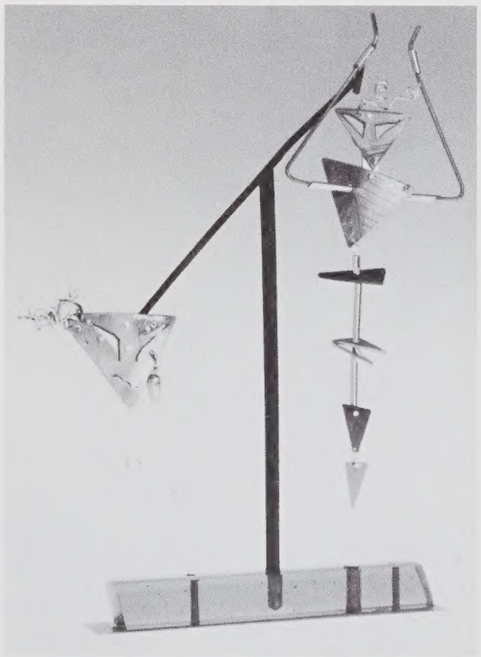
Kaplan has a sophisticated design sense; a good understanding of how to balance line and form, color and texture. Within the scale of jewelry, she knows how to use these elements to produce expressive and, sometimes, explosive energy. And she has a keen wit—prancing figures are often humorous not only in their freedom and their pose but also in their detailing—an earring of a head sports a little dangling earring. It is self-referential art, with a smile.











Far left: Enid Kaplan, *And the Moon* brooch, 14k gold, sterling silver, copper, niobium, steel, paint, 2¼ × 2¾ × ½″; **Far left, below:** *The Electric Lady* hair ornament on base, titanium, niobium, sterling silver, brass, acrylic, slate, paint, 14 × 6 × 3″; **Below:** *Ladies with Glowing Eyes* earrings on base, 14k gold, sterling silver, niobium, titanium, brass; base—painted brass, acrylic, 6 × 4 × 1″. Photo: Doug Long. **Left:** Donald Friedlich, *Untitled*, slate, 18k gold, titanium, 2¾ × ¾ × ⅜″. **Left, below:** *Erosion Series* brooch, slate, 14k gold, 2 × 1½ × ⅜″

A Mano, National Metals Invitational
University Art Gallery, Williams Hall,
New Mexico State University,
Las Cruces, NM
November 1 – 30, 1984
by Betsy Douglas

"A Mano" (by hand) was an exhibition of contemporary metalwork by 25 nationally and internationally recognized artists. The exhibition was curated by Kate Wagle who teaches metalworking at New Mexico State University. In her catalog statement Kate Wagle writes that the invited artists are "innovators who have led various trends to extend the boundaries of the discipline of metalsmithing." Consequently, the metalwork presented in this exhibition demonstrates a remarkable range of individuality of expression and includes sculpture, functional and non-functional objects, jewelry, wall pieces and containers.

Among the particularly notable sculptures was Gary Griffin's *Construction 84-2.* From a base of welded steel and coiled band saw blades a treelike structure rises beside a rod suggesting a bolt of lightning. On a triangular platform created from short welded rods stands a tiny western cowboy boot from which emerges a sticklike rod ending in a miniature replica of a birdhouse.

Also outstanding was Randy Long's *Vessel for Solid.* In this work an inverted cone penetrates the circular opening in a disc. Employing the marriage of metals process, Long meticulously joins sterling and nickel silver to create an illusion of dimensional steps, which in turn are reflected on one side of a pyramid form. Such details with their multiple levels of appeal invited the spectator to view the works intimately.

Three elegant brooches by Eleanor Moty could be appreciated for their bold form and striking illusion of depth as one looks into the refracted light of the faceted stones of rutilated quartz. The directional planes of the unusually shaped stones are extended into the specially designed settings, creating a totally integrated composition.

Equally sophisticated was Gary Noffke's *Cappuccino Steamer* of fine silver. This wonderfully whimsical holloware form resembles the hat of the tin man from the Wizard of Oz. Subtle linear patterns are chased into the surfaces of the cone-shaped body which is tapped with a tapered spout. Noffke's *Mint Julie,* a fine silver chased cup; and *Billy,* a delightful small fine silver bucket with a titanium wire handle also demonstrate his refreshingly nontechnical approach to materials.

Helen Shirk's dramatic patinated copper and brass vessels as well as the bold containers of David Pimentel represented new holloware directions for both artists. Shirk now works with layered sheets of beautifully colored metal to create aggressive, pointed leaflike forms that curl out of one another. Pimentel's *Sometimes Things Just Turn Out Upside Down* is a large cylindrical copper container that is richly patinated a blue-green color and has a separate form of red brass and gold foil, which suggests that a large feather has "crashed" into its side.

A primitive, childlike humor is the key to the highly personal imagery of Linda Ross's *Yes/No Perfume Bottle,* which is an outrageous construction of silver, plastics, turquoise and stones. This perfume container depicts an overripe female figure scowling on one side and smiling on the other, the sides of the container decorated by wishbones and four-leaf clovers.

Personal imagery is also an important ingredient of Robert McCall's metalwork as evidenced in two brooches, *Window/Rock (Yuma)* and *Window/Rock I.* These brooches, displayed on a fantasy landscape made of slate, represent McCall's response to seeing ancient Indian pictographs and live rattlesnakes in the desert near Yuma. In his composition he has incorporated symbols of this experience as well as his familiar tiny slide mount fabricated out of silver.

Leslie Leupp's sophisticated playfulness is fully evident in *Solidified Reality, Frivolous Vitality* and *Compound Simplicity.* These imaginative structures resemble fantasy toys, suggesting a jungle gym or a whimsical playground. Leupp combines steel rods with formica, plastic and linoleum with an emphasis on primary colors. Although his creations could be worn as bracelets, but the compositions work well as abstract constructivist sculpture.

The highly individual work of Bruce Metcalf and Carol Kumata are mixed-media dynamic images conveying mystery, narrative or social comment. Metcalf's *Drifting over Deserts Again* shows the skeleton of a boat lost in the sand over which flies another vessel. In spite of its relatively small size, Kumata's *Locked River* is a powerful visual statement concerning man's behavior towards his environment. A black metal box reveals bricked up walls at opposite ends. Inside is the representation of a chasm with a tiny river blocked by the brick dams.

Of special note were two silver cups by Brigid O'Hanrahan. Impeccably crafted conelike forms gently rest in sticklike holders. The precise geometric form of silver dramatically contrasts with the organic-looking brown copper structures. Equally refined was the work of Rachelle Theiwes. Using combined elements of spiculum forms, rings, cones and discs, Theiwes creates sculptures to enhance the body, including an unidentical pair of earrings called *Gold Disk* and a bracelet called *Django.*

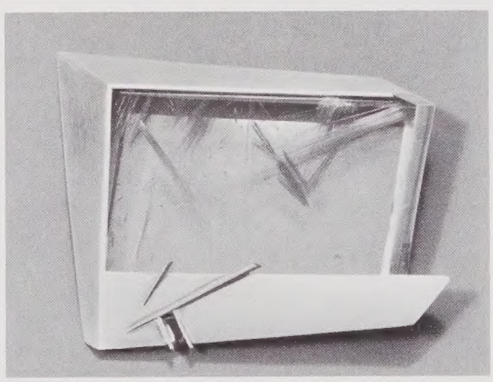
The artists featured in this exhibition should be pleased by the handsome and effective installation of their work by Gallery Director Richard Gehrke who personally constructed a modular system of cases and pedestals.

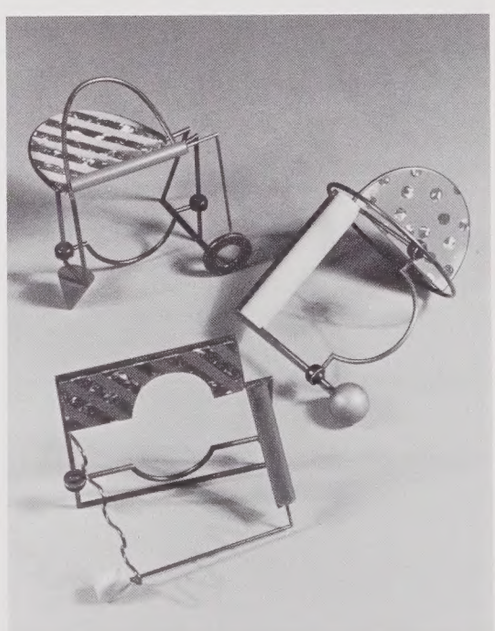
Considering the exhibition as a whole, most viewers would find it highly successful. The only criticism of the exhibition possibly should be directed to those artists who did not send current work. Since the goal of the exhibit was trends by innovators, up-to-date work would have most accurately represented the current state of metalworking in this country.

The Dona Ana Arts Council and the Las Cruces Designer Craftsmen and the New Mexico Arts Division who contributed to the funding of this excellent metals invitational should be encouraged to host such an event again, particularly since New Mexico has made a genuine cultural contribution to the Southwest by celebrating metal art *a mano.*

A catalog of the exhibit is available from University Art Gallery, New Mexico State University, Box 3572, Las Cruces, NM 88003.

Below: Eleanor Moty, *Wedge Brooch,* silver, 18k gold, topaz, rutilated quartz, 2½ × 3 × ½"; **Bottom:** Leslie Leupp, *Three Bracelets: Solidified Reality, Compound Simplicity, Frivolous Vitality,* steel, formica, plastic, linoleum, aluminum, all approx. 4 × 3 × 2½"; Lynda Ross, *Yes/No Perfume Bottle,* silver, plastics, turquoise, stones, 2¾ × 1½". Photos: Wagle/Gehrke





Amy Anthony: Studies in Aluminum

VO Galerie, Washington, DC
October 27 – November 24, 1984
by Yvonne Arritt

The recently opened VO Galerie at the edge of Georgetown has the ambitious goal of introducing Washington, DC's cosmopolitan but conservative community to avant-garde jewelry and wearable art. In a small, elegant, glass, chrome and white environment, the work of some 50 European, Australian and South American artists is displayed with that of 10 Americans, most of whom emphasize innovative materials and espouse the concept of minimalism. Selected by co-owner Joke van Ommen, past president of the Washington Guild of Goldsmiths, the collection is consistently geometric, linear, simple and especially functional, whether constructed of gold, stainless steel or cardboard. Touches of whimsy appear in the form of wearable feathers, thumbtacks and rubber bands.

In this setting, Amy Anthony, a machine tool and die instructor with a fine arts background, showed her aluminum and stainless steel brooches and wall sculptures during VO's first one-person show. The pieces reflect her enthusiasm and skill at taking aluminum to the nth degree: stressing, carving, breaking the basic rectangle and, finally, adding one wire or strip to redirect the eye and break the plane. Minimalism perfected, these tiny pieces are abstract sketches, shy and reticent like their creator, their textures offering interesting optical illusions worthy of a second or third glance. A grooved slab gently bent; steel wires "sewn" and held by carefully engineered tension; half-inch bars fluted and carefully melted; a trompe l'oeil pyramid produced by wire brushing: Anthony is obviously having fun with the machines she understands so well. Her recent addition of colored inks to define the depths and textures is a welcome touch.

There is a masculine quality about this work; the brooches here were so small that they could be cuff links or tie tacks as well as lapel pins. (The men's jewelry business can certainly use some innovative ideas, and here is a perfect place to start.) Given the physical properties of aluminum, these pieces, including the wall hangings, could easily be much larger without upsetting their composition. Indeed, the scale is too small for the statement, the statement too strong for the size.

This is Amy's first solo show, although she has shared others abroad and won awards and grants in her native New York State. An all-purpose person in tune with the 1980s — if she needs furniture, she makes it; if she needs a lamp, she makes one — admirable qualities, nonchalant but determined.

The VO Galerie, co-owned by Jan Maddox, metals professor at Montgomery College, Rockville, Maryland, will continue to sponsor shows of experimental jewelry offering Washington a select sample of international ideas in adornment.

Martha Banyas: The Mask Behind the Mask

Contemporary Crafts Gallery,
Portland, Oregon
September 20 – October 27
by Jalaine Madura

Recent enamel masks by Martha Banyas continue her exploration of enamel in sculptural forms. Earlier pieces dealt with intricate combinations of human, plant and animal forms, the human tendency to "decorate," to assume the patterning of other creatures for projection, disguise or concealment. In the seven works completed during the last year, the artist has concentrated on the expressive imagery of the human face and the varied interpretations of masks that can be placed before the face.

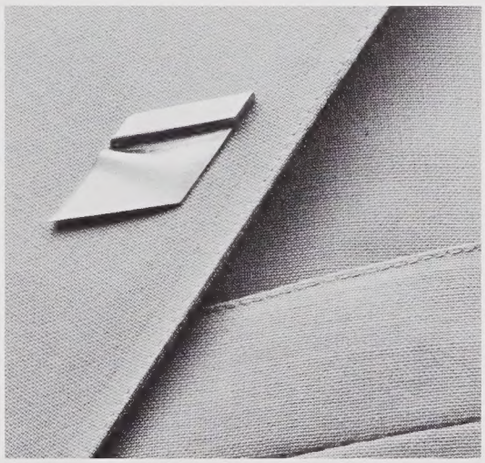
The mask sculptures owe much to a 1983 trip to Bali, where the artist became interested in Indonesian dance and mask forms, particularly their visual impact and spiritual associations. While the sculptures are not direct cross-cultural translations, they represent the assimilation of a host of meanings for masks — literal, metaphorical and archetypal — and the incorporation of those meanings toward personal artistic statements.

For example, *Dreamer, Dark, Dark* is a creation of separate visages linked together. The enamel process is one of fusion, of bonding dissimilar materials into new forms. The analogy of content and form is carried further with the distinct planes on a marble base: this is art of assembly, of uniting separate parts into a composite entity with new meanings.

The mask has surface, depth and its own spirituality. Its structural fragility precludes it from actually being functional; however, its human scale, modeled features and matte surface call to mind many cultural antecedents, such as the masks of Bali, the Northwest coast, or even European carnival vizards. There are deeper associations at work here. The layering of *Dreamer, Dark, Dark* and its base implies evolution and change, the passage of time and the metamorphosis of forms. The mask suggests the alterations of image, form and identity that humans can assume, as well as the process by which the layers can be stripped away to reveal the reality beneath.

In *Unknown, Own Self,* the artist has drawn upon the patterning of animals — specifically, the lion fish — for metaphors of concealment and disguise. This derivative patterning is at once contemporary and timeless. The mask rests with its own radiance and ceremony, the fan of striped forms is flamelike and plantlike. Banyas has skillfully balanced these contradictions as well as those of stillness and animation, metal and the suggestion of flesh, fused identities and the fissioning of personality. In one sense, the layers seem to be molting, altering their form as the mask itself changes. Viewed from the front, it suggests the hints of personality that are seen in a human face as well as the willful or unintentional disguising of that face. Viewed from the side, it suggests a stripping away, an exchange of identity or the existence of multiple identities. There is the projected face, the self beneath and the shadowy soul beyond.

Both individually and as a grouping — where the play of weathering and experience becomes more prominent — the recent mask sculptures by Martha Banyas present a complexity of meanings and the artistic potential of composite forms. The masks offer insights on human personality, behavior and existence, as well as formal statements of artistic inquiry.



Above right: Amy Anthony, *Pin/Lapel Pin,* stainless steel; **Right:** Martha Banyas, *Wayan Madé, Nyoman Ktut (1st Born, 2nd Born, 3rd Born),* sculpture detail, enamel on copper with slate base, 24 × 30 × 16". Photo: the artist

Embellishments: Rebekah Laskin and Leslie Leupp

Merritt/Fredric Gallery, Rochester, New York
September 14 – October 20, 1984
by William Baran-Mickle

The wearable objects exhibited by these two artists presented strong and diverse views of jewelry. While both are pragmatic and serious in their constructions and imagery, Rebekah Laskin takes the painter's view and Leslie Leupp expresses a dichotomous approach that plastic is both jewel, backed up by very precise goldsmithing-plasticsmithing, and lighthearted object. There was a common sophistication in the pins, bracelets and earrings exhibited.

Perhaps it was the large size and bright nature of Leupp's work that made me feel that there were too few of Laskin's wonderful paintings in enamel. These circular and squarish brooches were in a soft abstract style using silver foil, reserved line gestures and occasional negative space. Colors created brooding landscapes. Black tones were used frequently, but rather than dominating the field, they empowered other colors with contrast and blended with reds, purples and muddy greens for deep tonal shifts.

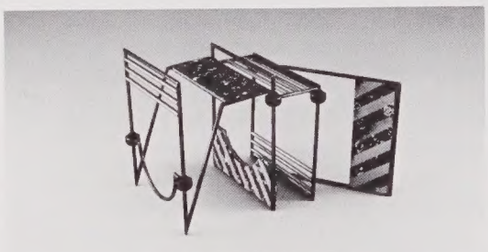
Two series of earrings were offered by Laskin, all single ear ornaments. The nonenamel set was dramatic and lithe. All were freely associated geometric shapes. The ear wires extended easily 1½ inches, again in an imperfect, playful geometry in 14k gold. Their bodies were black surfaced with helter-skelter etching reaching to the layers below (brass/copper). The many thin layers were elegantly exposed on the edges and on the backs in a subtle pattern of oxidized lines.

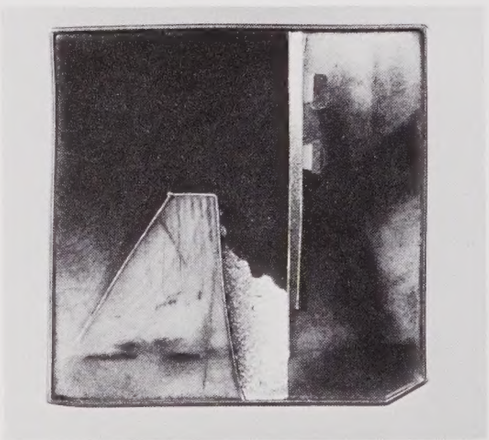
Leupp's 24 works spoke more to the question of what jewelry can be than Laskin's confident and more traditional approach. Earring sets were of such volume that they looked awkward, as were pins 7 inches high. When worn, they all appear as floating sculptures. Aside from the bold character of plastic jewelry in general, Leupp successfully captured personal statement. His works seem to be saying that while jewelry can be fun and worn lightly or playfully, it can at the same time be formally constructed. Making use of common materials such as linoleum and formica, he seeks to dispel some common ideas of wearability and presence.

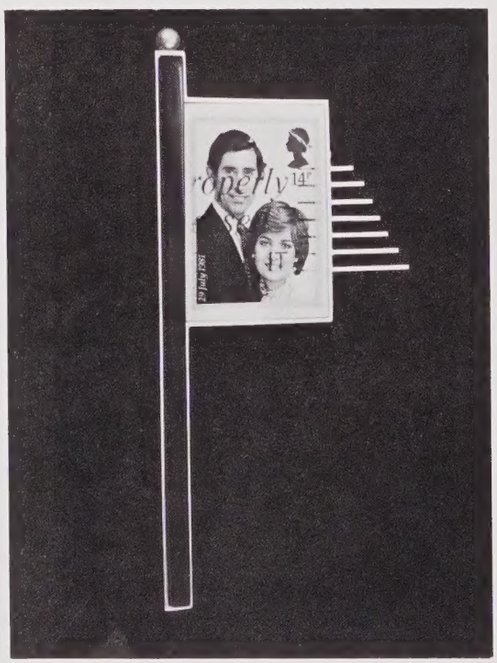
Leupp made excellent use of found linoleum pieces (from the '50s?) laminated with colored plastics in stripes and dots. The dark grays and warm blacks with occasional blocks of white in the linoleum fit the fashion tastes of today as well as good taste in general. (There's a lot of linoleum you wouldn't want to wear!) Many of the pins and bracelets were composed of geometric volumes in bold colors that interacted with planes of focus while being juxtaposed to crisp linear geometric frameworks of nickel or steel wire.

A group of pins that reached 7 inches in length, in simple, elegant proportion, and a group of bracelets 8 inches across used elastic wires as an integral part of their function. They were used to grip the wrist or secure to the shirt while continuing the form all the way to its tip. They added color as well as a passive system for support and tension when worn. Several bracelets were adjustable to the wrist through rubber fixtures in plastic or metal tops. Both were marvelous and simple design concepts.

There were a few rough spots in the show. Both artists offered a piece or two that were well below the standards of excellence of the rest. They almost looked like scaled-down versions made smaller and salable. It may be common practice, even practical, but I usually see a loss of integrity in them. Still, I found only a small number of mediocre works out of a show of 55. For both Laskin and Leupp this exhibition maintained their reputations as high quality, prolific and very creative fine artists. Their continual growth is always a pleasure to see.







Above: Leslie Leupp, *Bars and Stripes Series* bracelets, steel, aluminum, formica, linoleum, 1984. **Center:** Rebekah Laskin, *Enamel Brooch*, cloisonné enamel on copper, sterling silver, 1¾ × 1¾", 1984. Photo: Bob Hanson. **Bottom:** Pamela Ritchie, *Properly Addressed* brooch, postage stamp, plexiglass, sterling silver, pearl, 12.3 × 6 cm, 1984

Pamela Ritchie: Cancelled Icons

The Upstairs Gallery, Mount Saint Vincent University, Canada
August 16–September 16, 1984
by Vita Plume

While at Bay St. George Community College in Newfoundland, Pamela Ritchie became interested in stamps as more than a mundane form of paper currency. Sent to her on letters from traveling friends, they became miniature pictorial references of vicarious adventures and developed into the visual and intellectual vocabulary that constitutes the basis of this work. Ritchie bases her designs on the formal characteristics associated with postage stamps, and she manipulates these elements to deconstruct the stamp, the pictoral image and its myth.

In choosing the stamp, Ritchie fits into the present preoccupation with the nonprecious in jewellery. This "alternative movement" began as an exploration of inexpensive materials, an attempt to reevaluate jewellery as more than the weight and value of precious materials and an effort to make high-quality work available to a broader public. This trend has become fashionable, turning nonprecious work into precious collectibles.

Ritchie's show purported to be a critique of the practice of evaluating an object's worth in terms of materials, whether traditionally precious or trendy and nonprecious. She attempts to reassert the overriding value of the esthetic experience by working with an object of ambiguous value. A stamp can be seen both as a mundane, ephermeral paper product or as highly valued collectible. Ritchie emphasizes this ambiguity by cutting many of the stamps along the cancellation lines, thereby emphaticaly destroying any traditional value. After canceling any previous frames of reference, she inserts the stamp into settings of her own design. Taking the traditional concerns of the jeweller/gemsetter of exploiting the intrinsic beauty, color and value of a gemstone within a setting, Ritchie has replaced the gem with a stamp and has skillfully manipulated the multifaceted possibilities that arise. Her designs are based on the interplay of the pictorial image and the formal characteristics associated with stamps, the serrated edges, the cancellation marks, the colors. She arranges, rearranges and reiterates these elements, resulting in distorted, defaced and decomposed images.

By placing the pieces on the wall rather than in traditional jewellery cases, Ritchie provoked a new evaluation. The viewer entered a gallery of miniature reproductions, each cancelled, modified and intricately reframed into a piece of functional jewellery.

Ritchie uses stamps with a wide variety of images: Prince Charles and Lady Diana, a painting by Renoir, madonnas, kings and queens of France, U.S. astronauts on the moon and floral motifs, and her pieces touch upon a variety of issues: pop images, art, religion, history, politics and feminism. Her work here operated on a variety of levels. Some dealt with the manipulation of the formal elements of the design, such as *Untitled, Pro Patria*. Others, such as *Properly Addressed*, deconstructed both the image and the myth. While some of the pieces in the show were content with conning the eye, the strongest were those that provoked the viewer to reevaluate the stamp, the image and the "icon."

Book Reviews

Diamond Setting: The Professional Approach
by Robert R. Wooding, Dry Ridge Diamond Setting School, P.O. Box 18814, Erlanger, KY 41018, 1984.
170 pages, $29.95

In the preface the author describes his book as "a training manual to be used as a reference source for diamond-setting procedures." Fair enough—a straightforward description of a clear objective. This goes beyond being accurate and is in fact a summary of the book as a whole.

The book follows a logical format that starts with tools and materials, goes on to explain simple settings for round stones, then moves into fancy settings for unusual cuts. Mr. Wooding makes a strong point of mastering each level before progressing to the next. I hear the voice of an experienced teacher here; I suspect that the author has ushered many students along this path before. There were several instances where asides were given to answer questions of the oh-no-what-have-I-done-wrong variety. These slow down the reading but make all the difference if the problem is one you're struggling with.

The first 50 pages are given over to a description of tools and their modification for diamond setting. Some of this is slow to an experienced metalsmith but worth the reading, especially the section on graver sharpening. The subsequent chapters are evenly paced and well-illustrated.

I enjoyed Mr. Wooding's advice to those considering a career as a diamond setter. He notes that a setter must have a "desire to strive for perfection with intricate detail, creative ability, and mechanical inclination." That is, you should be a fussy perfectionist with a flexible mind who is also part mechanical engineer. That sounds like the diamond setters I know.

Diamond Setting is clearly aimed at a specific market. This accounts for its lucid and meaty text as well as its higher than usual cost. For those who want to pursue diamond setting as a career, or as an important part of their work, I think the investment will be justified.

—Tim McCreight

Contemporary Jewellery: The Americas, Australia, Europe and Japan
The National Museum of Modern Art, Kyoto, 1984. 164 pages, 155 black-and-white portraits and 343 color photographs, 8,230 Yen, air mail, 4,830 Yen, sea mail. Write for remittance to: Miss Ayumi Kondo, Registrar, National Museum of Modern Art, Kyoto, Okazaki Park, Sakyo-Ku, Kyoto, 606, Japan.

What's the point of reviewing a predominately foreign-language exhibition catalog? Actually, such catalogs are critical to the body of literature surrounding any constantly evolving discipline.

"Contemporary Jewellery: The Americas, Australia, Europe and Japan" is an exquisite document of the show by the same name, mounted by the National Museum of Modern Art, Kyoto in August, 1984 (see review of show in this issue). The catalog is eloquent and valuable to anyone with an interest in the field, despite the fact that only the title, foreword, acknowledgments, artists' names and piece designations appear in English. Because it is so savvy, so proficient and so complete in its visual presentation, we can relish it and learn from it without the benefit of text.

Art exhibition catalogs hold a unique place in the world of international bibliography. Often difficult to learn about, difficult to obtain and difficult to catalog and classify (because of their ephemeral nature, extremely limited production and general foreign publication problems), they are nevertheless avidly sought and collected by artists, researchers and libraries everywhere. Part of their value lies in their unique coverage—the catalog of a contemporary art exhibition offers the most current, state-of-the-art view, long before magazine coverage ever appears. Sometimes it remains the only view. If well done, a catalog becomes an exhibition's surrogate, serving, even without a curatorial statement, as the fullest record of the show for those unable to attend. Frequently, catalogs contain valuable critical essays, bibliographies, chronologies, biographies, listings of lenders and provenance of pieces. As historical documents, they become important as frozen moments in the esthetic time continuum—showing us what was being thought about, grappled with, executed at a given time and place. They are, therefore, critical clues on the researcher's path, often presenting the only documentation of early works in a given movement, medium or oeuvre. In short, they are essential to the ongoing informational process and thus the critical dialogue, of every esthetic field.

This catalog does fall short of the full complement of a researcher's demands. While it does contain an essay and biographies (all in Japanese), it lacks a bibliography as well as physical descriptions of the pieces. Yet it remains prized for the unusually complete visual documentation it provides of the spectrum of art jewelry being produced internationally in 1984.

The exceptional catalog reproduces every piece in a show. Here we are treated not only to each of the 480 inclusions, but we get them in high-quality, very "readable" four-color images. Appropriate background and size is always employed and the jewelry is carefully lit to render it dimensional and decipherable. The designers also deserve credit for making frequent use of display mannequins when pieces call for it. The visual impact owes much to the catalog's large format, 13½" long × 9¾" wide. Each of the 155 artists [from 22 countries] receive a full page. Each has a small black-and-white head shot, so that the majority of the page layout can be devoted to color photos of the jewelry. This allows the sophisticated and consistent graphic design to include enough negative space for the eye to absorb each page comfortably.

Despite the richness provided by the stunning visuals, this cannot make up for the one serious flaw remaining for the English-speaking audience. The catalog is arranged alphabetically by artist, and although the artist's name, the titles and sizes of the work are in English, the artist's country of origin is not. This is most unfortunate, for, without consulting another reference source, we are denied the opportunity to formulate ideas and opinions based on the esthetic similarities and differences discerned from nationality. We are limited to a face-value, international view. It is a serious omission.

And still, the catalog is successful. The art that it brings together is more than worthy of the time, money and effort that went into this publication. The work expresses every direction and every material being explored in the field today. It is a smashing, state-of-the-art compilation. Despite its many limitations, this catalog does belong in every jeweller's personal library. As a model of visual jewelry documentation and a remarkably broad overview of contemporary trends, it remains unparalleled. We can only hope that American institutional shows of the future follow the committed lead of Japan.

—Vanessa Lynn

Correction

The price of *Setting of Gemstones* by Walter Zeiss, reviewed in the Fall 84 issue was incorrect. The correct price is $18.75.

Technical Briefs

Chromatec: A New Way of Producing Photographic Images on Refractory Metals

by Julie Horwitz and
Anne McGregor

*In response to Marilyn Shaw's article "Photographic Images on Refractory Metals" (*Metalsmith, *Summer 84, page 32), we have researched the possibilities of a safer alternative of producing photographic images. The health hazards of the previous process (using xylene) deterred us from using the Kodak Photo Resist, KPR. Through our research we have discovered a new application for an existing graphic imaging system. This system, known as Chromatec, has proven to be considerably safer. Chromatec eliminates the need for respirators, goggles and gloves. Until now, Chromatec's primary use has been in the commercial design field. It is our hope that this new application of Chromatec will assist metalsmiths in producing anodized images without exposure to harmful substances.*

Introduction

Chromatec allows the artist to make his own instant transfer material (similar to the commercially available press type). Essentially, the Chromatec works in a similar manner to the KPR in masking the metal. One of the major advantages of working with Chromatec is that a darkroom is not necessary in order to create the resist. Upon completion, the Chromatec transfer is burnished onto the titanium or niobium. The piece is then submerged into the electrolytic solution for anodizing. The transfer prevents the electrical current from contacting the masked areas of the metal. In order to produce several photographs on one piece of metal using the KPR method, it is necessary to prepare the metal for each image. This multistep process requires a darkroom and safety gear, due to the light-sensitive and toxic materials. With Chromatec, one simply has to mask the area with the transfer, anodize the metal, remove the transfer (nail polish remover works well) and reapply another transfer image with a burnisher. (For detailed coloring procedures, refer to Marilyn Shaw's article cited above.)

Color Coating

Chromaslick sheets have a special release coating on one side. Place this side face up (tape will not stick to the special release side). Clamp the Chromaslick sheet to the processor unit (see illustration). Squirt ¼" bead of chromatic ink across the top of the sheet. Note: color of ink is unimportant so long as it is visible on the metal. Remove the ink coating rod from the tube assembly and dry with a paper towel. Proceed to draw the ink down with one stroke (do not rotate the coating rod). Immediately dry the ink with a hair dryer for 20 to 30 seconds.

Photosensitizing

Lightly sprinkle the prep-coat powder onto the inked surface. Gently rub the prep-coat powder on the surface with a small piece of process strip (see *Materials).* Be careful to cover all areas of the inked surface; otherwise the photocoat will not adhere. Remove any excess powder with a hair dryer. The next step is to mix the photocoat and sensitizer. Mix 10 parts photocoat to 1 part sensitizer. Mix thoroughly and place in an opaque bottle. Note: once mixed, there is a shelf life of 3 to 4 weeks, at room temperature. Place ¼" bead of prepared photocoat along top of Chromaslick. Remove photocoat rod from tube assembly and dry with a paper towel. Again draw the rod down over the Chromaslick (do not rotate the photocoat rod). Dry with hair dryer 20 to 30 seconds on high setting.

Exposure

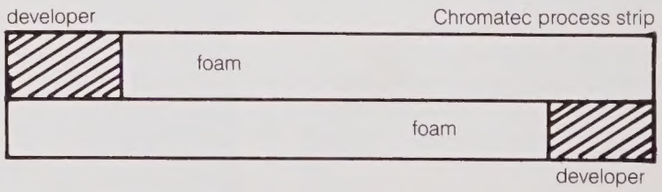
We used the Nu-arc exposure unit, however, several other units are available (see *Materials).* Remove the Chromaslick sheet from the processor unit and place in the light exposure unit with the prepared side up. Place your negative on the coated Chromaslick so that the image reads opposite of the actual image desired. Exposure time will vary depending on the negatives used (we found 30 to 45 seconds worked well). We recommend testing different exposure times. There will be a very faint image after exposing the Chromaslick, which becomes more visible during the developing stage.

Developing

The next step is to loosen and remove unexposed photocoat from the inked surface. To do this, place the Chromaslick on the water developing unit and use a water-soaked household paint roller to remove the photocoat. Repeat several times. Remove the Chromaslick from the developer unit and place on the processor unit. Lightly blot the sheet with paper towel to remove excess water. Use a hair dryer to make sure the surface is thoroughly dry. Removing the unexposed ink is the most critical stage in the Chromatec process. There is a danger of removing the image altogether if done improperly. Take a fresh process strip and cut it to the same size at the Chromaslick sheet. The process strip consists of 2 foam sides. Squirt the developer or the top side along the edge (see diagram). On the underside squirt the developer on the opposite edge. With either wet edge of the process strip facing down draw towards you, using moderate pressure and speed. As soon as it has reached the bottom of the Chromaslick, flip and return the strip to the top using the fresh side of the foam and pull down. Immediately dry with the hair dryer; otherwise the developer will begin to eat away the image. Continue to remove the unexposed ink using the developer and process strips until only the image remains.

Adhesive

Chromatec offers both low-tack and high-tack adhesives. For our purposes, high-tack adhesive works best in adhering to the metal. Remove adhesive coating rod and wipe dry with a paper towel. Place ¼" bead of adhesive along the top of the Chromaslick and draw down (do not rotate the adhesive rod). Dry with the hair dryer for at least five minutes. Note: be sure to allow sufficient drying time; climate will have some effect on drying. If the prepared transfer sheets are not used right away, store the sheets between wax paper (sheets may be stored in a dust-free place up to one week).

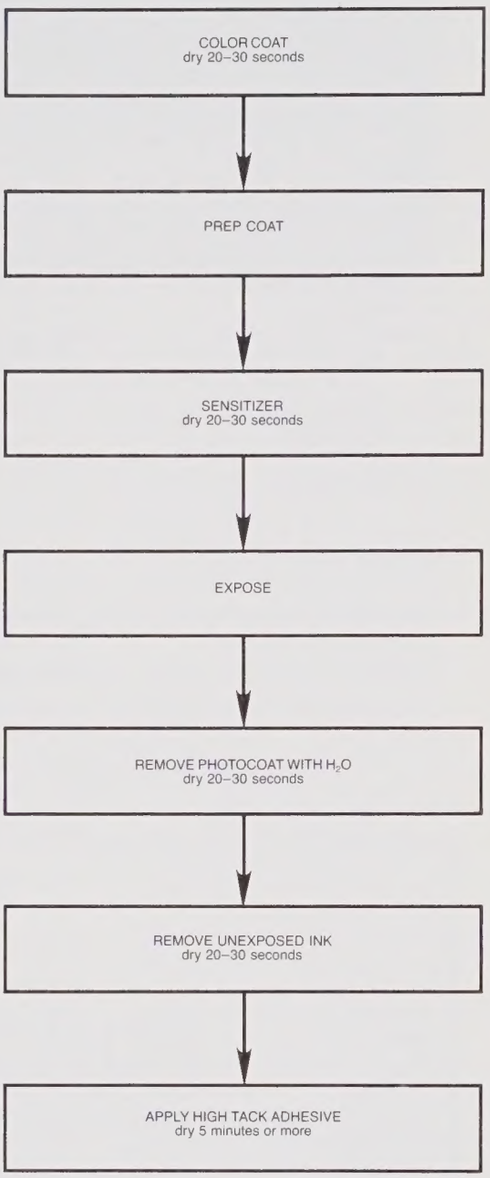


Negatives

There are a variety of ways to create negatives. One possibility is to draw on prepared acetate with maximum density black ink. Another alternative is to photocopy images (found images, actual photographs or drawings) on to 3M transparency film for plain paper copiers. This eliminates the need for a darkroom. If the image does not have a half-tone dot screen, the resulting anodized image will be in the form of solid shapes (somewhat like a photogram). However, an illusion of depth can be created through the actual coloring. Unlike the silver-sensitive photographic process, Chromatec is unable to produce gradating tones. In order to achieve a tonal range, one must start with a half-tone negative. This half-tone negative can be in the form of either high-contrast ortho films or photostats. As a guideline, we recommend a half-tone of 20 to 60 lines per centimeter screen.

Another advantage of using the Chromatec transfers is that it may be applied to three-dimensional forms. This allows the artist more versatility in designing. Furthermore, Chromatec transfers are not limited to one-of-a-kind pieces. The negative can be used countless times to create the same image.

Chromatec processor unit



Materials

1 Chromaslick sheets: a base sheet upon which the transfer is made (a 9×12 sheet costs approximately $2.00)
2 Cleaner for metal: nail polish remover, acetone, ammonia or rubbing alcohol
3 Ink
4 Prep coat powder: Enables the photocoat to adhere to the ink
5 Photocoat } Sensitizes inked sheet
6 Sensitizer } to receive image
7 Process strips: special foam strips
8 Developer; removes excess ink
9 High-tack adhesive: adhesive material that allows image to adhere to the metal
10 Processor Unit: clamping unit which holds Chromaslick on a foam pad, used to prepare all coatings
11 Water developing unit: washing area to remove sensitizer after exposure—can be made with a board with clamp on top, to hold Chromaslick sheet, with a water catch unit at the bottom
12 Newsprint roll; dispensed from processor unit to absorb excess coatings
13 Household paint roller
14 Solvent tube assembly with 3 coating rods: storage unit for coating rods and clamps, three tubes containing developer, water, developer
15 Handheld hair dryer:
16 Chromatec exposure unit
Nu-arc plate maker
Quartz halogen
Black light fluorescent
Use any of these exposure units to expose Chromaslick surface to negative

For more information and an instruction manual, contact: Chromatec Scientific Corporation, 336 Crossen Ave., Elk Grove Village, IL 60007. Telephone: 800-323-9752 or 312-640-7746.

A special thanks to Vicki Schwaeger for all her help and encouragement.

Julie Horwitz received a B.F.A. in 1984 from the Rochester Institute of Technology, with a major in fine art photography. She is currently producing wearable art and jewelry under the title NEUE.

Anne McGregor will receive her B.F.A. from Rochester Institute of Technology in 1985 with a major in graphic design. She is a freelance graphic designer and jeweler.

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This is not just a dilemma of one school; it affects us all.

—Robert L. Cardinale
Director and Professor
Program in Artisanry

Dear Editor:

It was announced a few days ago that Boston University has decided to close the Program in Artisanry at the end of this semester, spring 1985. Until this time it was known that the program would be moved from its present location to another facility, but the university has since decided that it was in their best interest to close the school entirely. Although art departments in general are not large profit making additions to a university, at least when compared to law or business schools, this school has been a very viable and productive part of B.U., especially where it should count, in the quality of work and students that consistently come out of this program.

It is a sad situation in this country that allows for this sort of thing to occur. To close a department that is really making a contribution to art and craft education is, in my mind, criminal. The timing of this, with less than one semester's notice, makes it particularly difficult.

As a graduate student in the metal department I feel extremely fortunate to have been a part of this program. I have, in my two years here, grown a great deal, been challenged, supported and given opportunities that I don't think I could have found elsewhere. The department is a very special one, and I have a great deal of respect for the quality of teaching that Jamie Bennett and Fred Woell have provided. It is a rare thing to find and is the result of the attitude and commitment of these two as well as the other faculty. I am very lucky, I will be graduating with an MFA at the end of this spring, the only one in metal to do so at this point. I am very angry at the thought of the other graduate students not being able to share in this because I think that an education here really means something.

We are protesting this move by Boston University and looking into all the possible alternatives. I hope that anyone who feels strongly about this will write in support. This is not simply the closing of another craft department, it is indicative of the attitude the educational system has toward the arts and cannot be ignored.

—Claire Sanford

Dear Editor:

I was astonished to read Linda Norden's review of "Jewelry USA" and "Jewelry International" in the Fall 84 *Metalsmith*. After wading through two pages of critic's gobbledegook, one eventually finds that there was a strong sense of history behind the international exhibition which was conspicuously absent in the American work.

What nonsense! The international show was mainly representative of the inflated egos of a few designers who have found that notoriety is more profitable than art. As far as Britain is concerned, and one strongly suspects also the other countries, this show was in no way representative of current trends in European jewellery any more than the earlier New York shows "New Departures in Jewelry" and the "Jewelry Project" were.

The reviewer went on to belittle much of the American work and attributed philosophical ideas to it, which I feel might have been far from the minds of the makers. If they spent proportionally as much time on such abstruse nonsense as space was taken in this review, they would not have had the time to produce the beautiful, fascinating, jokey and sometimes downright ugly pieces which made "Jewelry USA" a marvellously varied show.

It is now some months since I was privileged to see this exhibition, but looking back at my report written at the time, apart from one or two coincident names, I would conclude that I must have seen a different show from Miss Norden.

As for C.E. Licka's essay on "Jewelry International," what on earth was that about?—a literary equivalent on the anti-jewellery of our lunatic fringe?

Thank you for bringing me back to reality and beauty with the article on John Paul Miller. I wrote a note last June—"it was most rewarding that arguably the most beautiful genuine jewellery pieces in the show were by the veterans Margret Craver and John Paul Miller."

—Peter Gainsbury, Director, Design and Technology, The Worshipful Company of Goldsmiths, London

Dear Editor:

The Neo-Dadists, whom Rose Slivka admires so much, only represent a minute section of jewellers in England—possibly these Neo-Dadists deserve as much acclaim as the originals.

Actually, though Rose Slivka calls them London-based jewellers, it is doubtful whether a tiny fraction of London-based jewellers would refer to them as jewellers—though they do have the support of some well-known people—the emperor's new clothes, perhaps?

Thank you Linda Norden and Deborah Norton for your informative articles (Fall 84). They were very helpful to the huge majority who make jewelry for humans to wear.

—Peter Nicholson
Brockhampton, England

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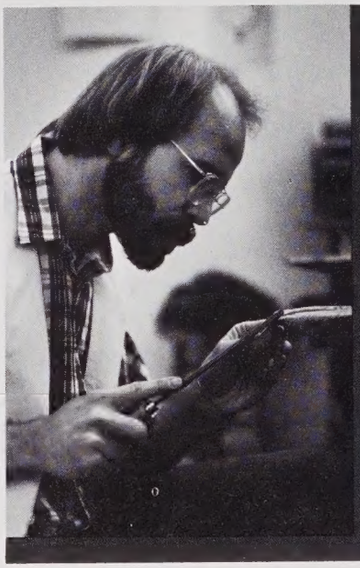

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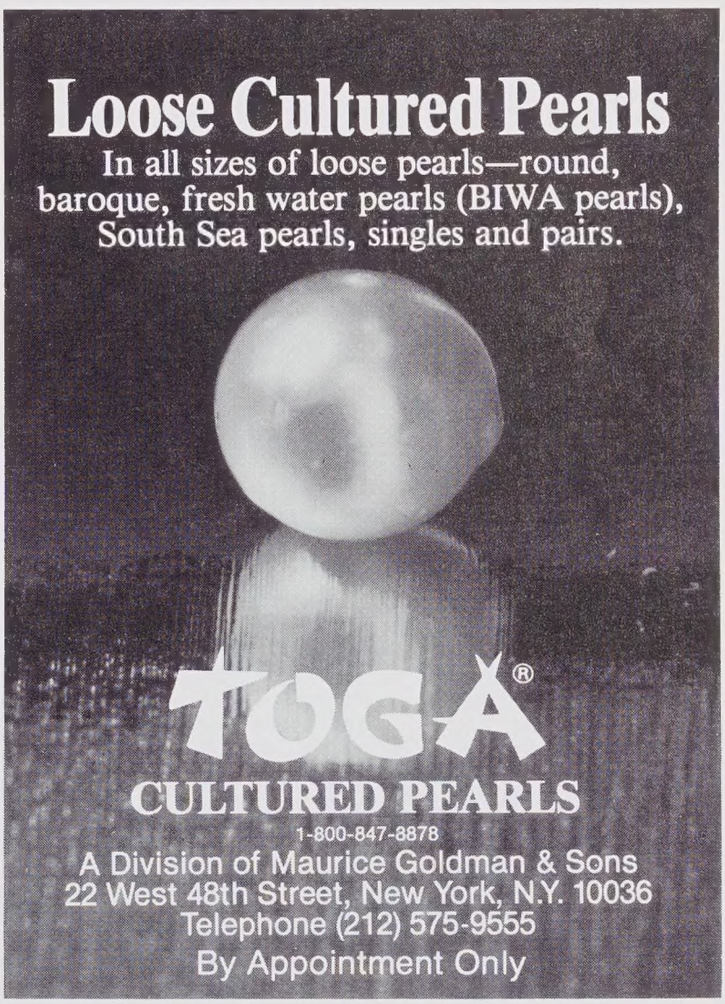
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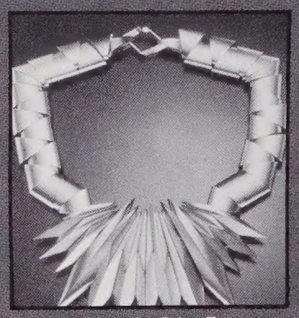

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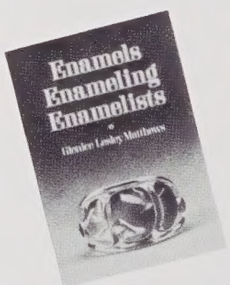

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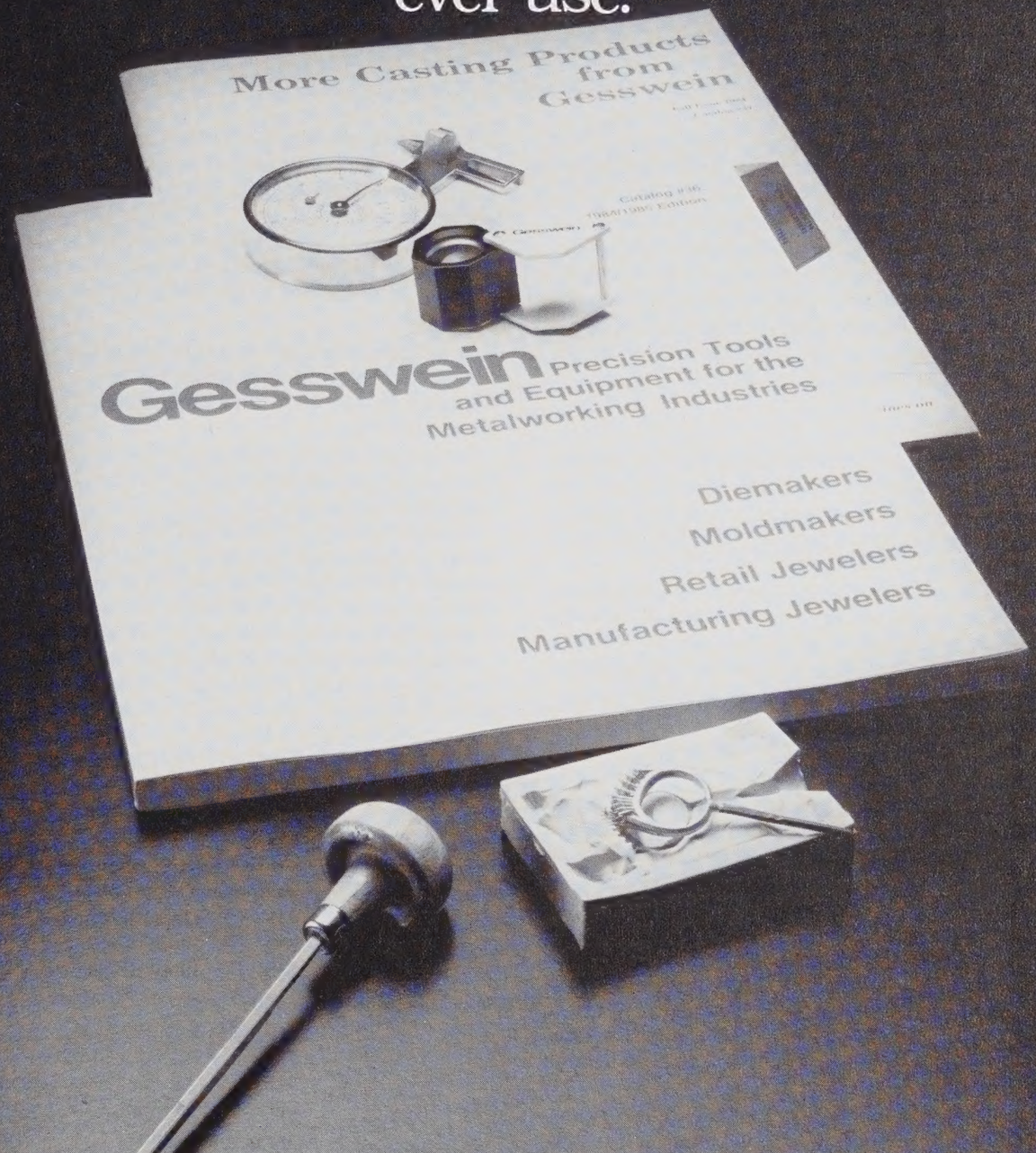

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The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary gold- and silver-smithing. SNAG serves as a forum for the free exchange of ideas in the field.

Technical information, aesthetic and educational issues, and other topics of interest to the practitioner and teacher of contemporary metalwork are disseminated by SNAG publications and conferences. Professionals and students, collectors, gallery owners, and enthusiasts will all find SNAG interesting and useful. From pure sculpture to production jewelry, SNAG offers information on the entire range of the exciting field of metalsmithing.

Services

Each year, SNAG conducts a conference that attracts jewelers and silversmiths from all over the world. Major figures in the field speak on a multitude of topics. Each conference is held in a different location to allow the widest audience possible access to these lively and stimulating gatherings.

Periodically, SNAG sponsors major exhibitions of contemporary metalwork. In the past, SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art, and the Phoenix Museum of Art. A special exhibition of work by Distinguished Members travelled to major museums in Europe in 1979.

The Society operates a book ordering service, through which important texts on all aspects of the field can be ordered at a reduced price.

SNAG also operates a slide library and rental service, which contains the portfolios of Distinguished Members and other notable metalsmiths. Members can rent or purchase slides at minimal cost.

Publications

Metalsmith is the only magazine in America devoted solely to the metal arts. Prominent jewelers and designers, silversmiths, blacksmiths, and sculptors are featured in full-length articles. Process and technique are explored in essays on design and production, materials and equipment. Regular columns by leading authorities discuss the latest gallery shows, newest books, and current museum exhibitions.

The Newsletter is published bimonthly, and is available to members only. It features timely information on exhibitions, workshops, conferences, and job opportunities from all across the U.S. and Canada.

SNAG has also published *Metalsmith Papers*, a book which collects important new information on materials and techniques. It is available to members at a reduced price.

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